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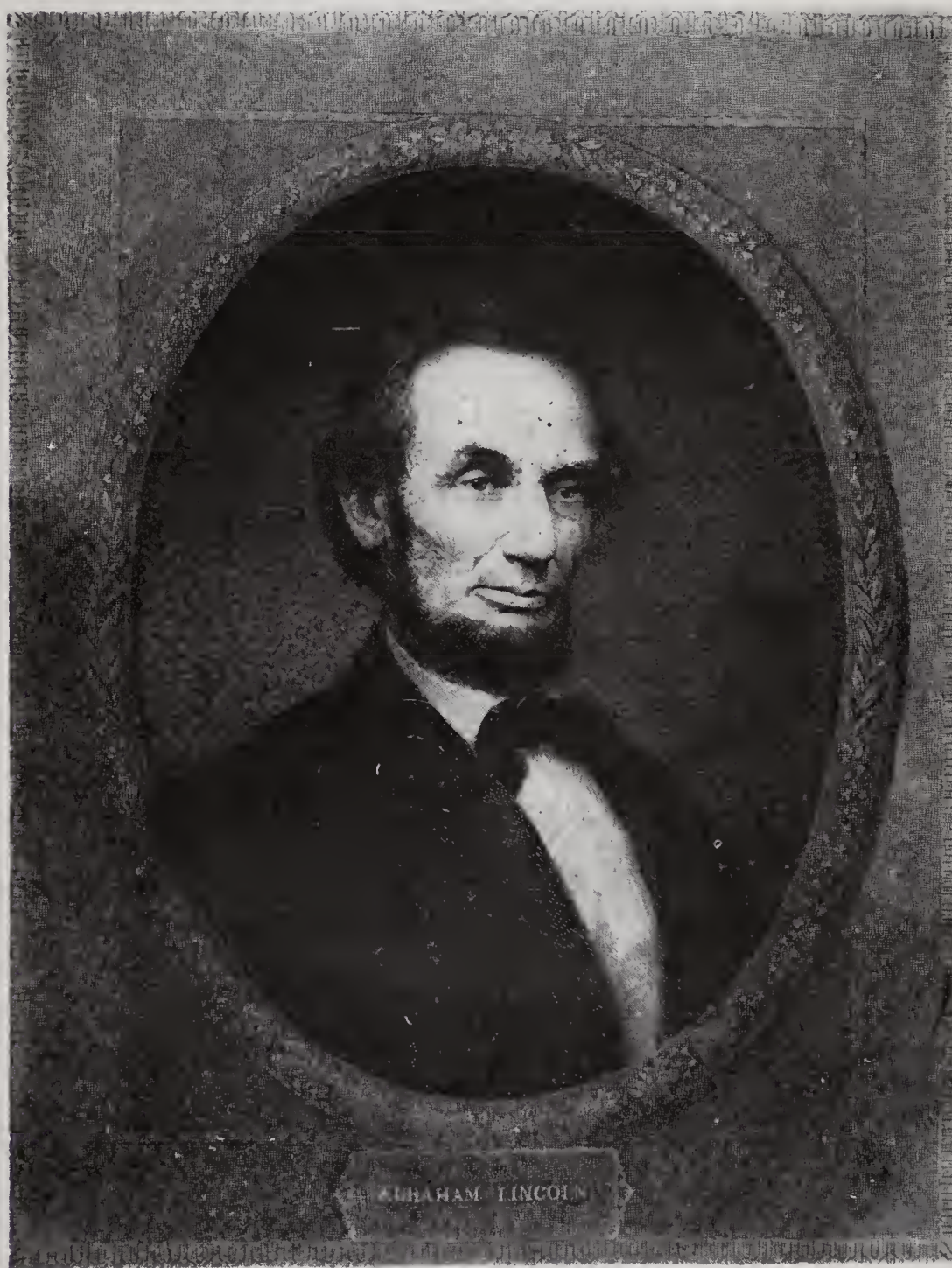
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Essay-Proof Journal

Devoted to the Historical Background of
Stamps and Paper Money



William E. Marshall's Portrait of Abraham Lincoln (1866)
(See Page 20)

Official Journal of the Essay-Proof Society

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Bank Note Origin of Greig's City Despatch Post Stamp

By Julian Blanchard, Ph.D.



City Despatch Post Stamp, 1842.

A stamp that occupies an important place in philatelic history is the City Despatch Post stamp used by Alexander M. Greig for his private local post in New York City in 1842. Besides being one of the earliest in the world (the very first being the famous 1840 "Penny Black" of Great Britain), it has the distinction of being the first adhesive postage stamp issued in the United States—or in the Western Hemisphere. A great deal has been written about it (and what might be termed its successor, the United States City Despatch Post stamp), included in its literature being the important monograph entitled "One Hundred Years Ago, 1842-1942", by Elliott Perry and Arthur G. Hall for the Handbook Committee of the American Philatelic Society (1942). This story was brought further up to date by Perry in an article in the *Collectors Club Philatelist* for January and April, 1949, entitled "Supplementary Notes on the Centenary Handbook of 1942".

The vignette on this stamp is a portrait of Washington, head and shoulders, with the head turned slightly to the viewer's right. As to its design and execution, the stamp has been commented on with some favor, as will be seen from the following paragraph quoted from Robson Lowe's "Masterpieces of Engraving on Postage Stamps, 1840-1940". On page 80 he says:

The first adhesive stamp issued in the Western Hemisphere appeared on February 15th for the City Despatch Post in New York, a private adventure of Alexander Greig. The name of the engraver is unknown to me, but the stamp was prepared and printed by Rawdon, Wright & Hatch in black on white paper. The illustration is of a die proof which shows in its early state a delicateness similar to that of a dry-point etching. There is a beauty about the whole thing which is often lacking in many labels issued under more pretentious circumstances. This private local service was acquired by the U. S. Post Office on August 1st, 1842, and Greig became appointed an official letter carrier. The stamp [modified] continued in use for the official service, which was called the "United States City Despatch Post."

The principal purpose of this paper is to record some comments on the origin of the vignette used, its engraver, and the producer of the stamp, these observations arising from a long experience in the collecting and study of obsolete bank notes.

Some Previous Attributions to be Reviewed

In Part II of Perry's "Supplementary Notes" referred to above, there is illustrated a portion of a stock certificate of the American Mining Company, dated "Windsor, Vt., March 28th, 1850", with the full length Washington figure that was undoubtedly used as the basis for the stamp design.⁽¹⁾ This certificate (together with a similar one) is reproduced here in its entirety. With regard to this item Perry has the following to say:



Two American Mining Co. Stock Certificates, 1850, with imprints of "Narine & Co. N. Y." and "A. Halbert Sc." Top shows Washington figure used for 1842 City Despatch Post Stamp.

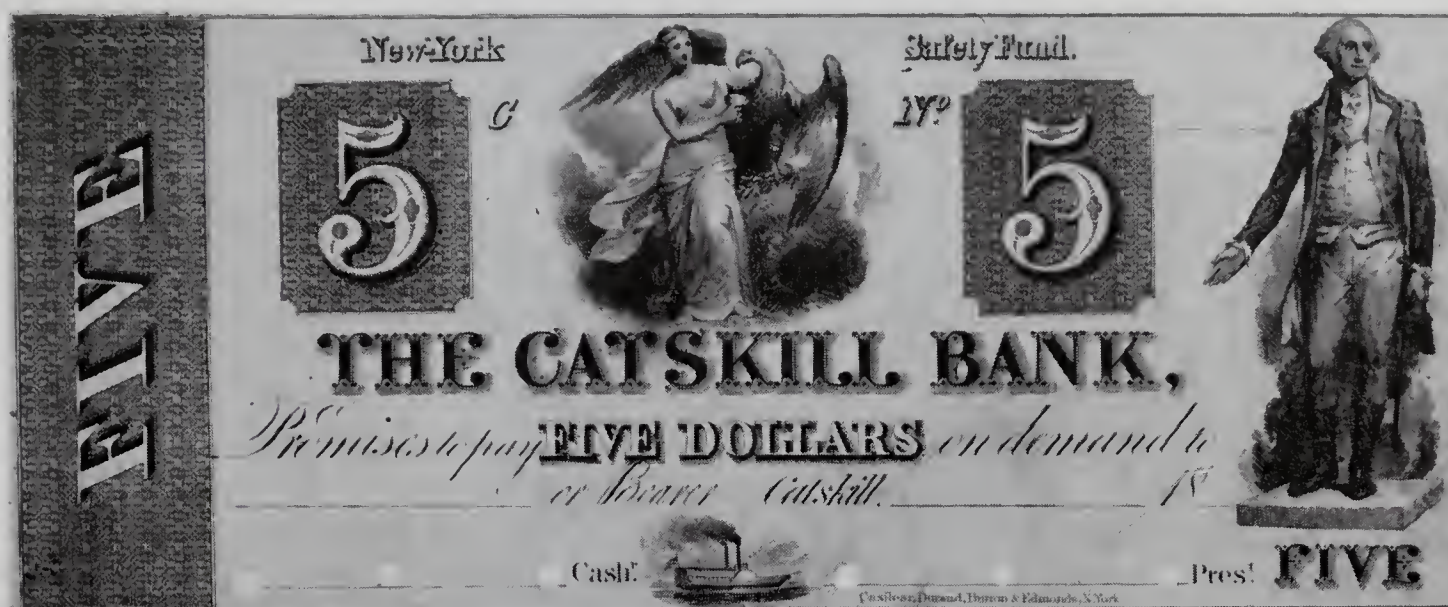
The imprints on this document read "Narine & Co., N. Y." and "A. Halbert Sc." This certificate furnishes rather conclusive proof that it was printed by the comparatively little known firm of Narine & Co. and definite evidence that the Washington statue and the seated Vulcan were the work of the French engraver Halbert.

The conclusion regarding the engraver appeared to be plausible enough at the time, and was no doubt inspired by some discussions with this writer after an examination of portions of his collection. However, a much more thorough investigation of the whole subject since then has proven it to be untenable, as will be shown in what follows.

Perry also takes note of the many uses of the Washington die by other printing and engraving companies, several such examples being illustrated. Since none were known to him having the imprint of Rawdon, Wright & Hatch, he expresses a doubt, shared by this writer, as to the correctness of the stamp's attribution to this firm by Luff. This matter will also be discussed in the present paper.

Earliest Known Use of the Washington Vignette

As remarked above, the standing figure of Washington was used on a variety of bank notes and kindred documents, both before and after the stamp, either identical with its original form or with some deviations therefrom. The very earliest use of the engraving



Proof note by Casilear, Durand, Burton & Edmonds, New York (1835-1836), showing earliest known use of vignette adapted for Greig's stamp.

that has thus far been discovered was by the bank note firm of *Casilear, Durand, Burton & Edmonds, N. York*, it having been found on two of their notes, viz., \$5 Catskill Bank, N. Y., and \$50 Bank of Sandusky, Ohio, both being proofs and undated. The first of these is here illustrated.

From the New York City directories we learn that this firm was in existence from 1835 to 1836 or '37, being a reorganization of the earlier firm of *Casilear, Durand & Co.*, which was listed in the directory only for 1834/35. The members of the second firm were John W. Casilear, Theodore Durand (a relative of Cyrus and Asher B. Durand, possibly a nephew), James R. Burton and William Edmonds. With Casilear and Durand dropping out in 1836 or '37, the firm continued as *Burton & Edmonds* for about a year, changing in quick succession to *Burton, Gurley & Edmonds* and then to *Burton & Gurley* in 1838/39, the latter firm disappearing from succeeding directories.

What might be thought of as another successor company (though it was apparently not directly such) was that of *Durand & Co.*, 1839-1842, composed of Cyrus Durand and others unknown, as we have notes with the imprint of this firm showing vignettes of some of the preceding companies, and some known to have been engraved by John W. Casilear. It is to be expected that the dies of the earlier organizations, or some of them at least, would be carried along by the changing partners to the succeeding firms.

Since the above firms, all of New York, may be mentioned occasionally in what follows, it will be convenient to tabulate them here, with their approximate dates, for ready reference:

1834-1835	Casilear, Durand & Co. (John W. Casilear, Theodore Durand)
1835-1836	Casilear, Durand, Burton & Edmonds (J. W. Casilear, Theodore Durand, James R. Burton, William Edmonds)
1837 (?)	Burton & Edmonds (James R. Burton, William Edmonds)
1838 (?)	Burton, Gurley & Edmonds (James R. Burton, Royal Gurley, William Edmonds)
1838-1839	Burton & Gurley (James R. Burton, Royal Gurley)
1839-1842	Durand & Co. (Cyrus Durand, others unknown)

It is seen that only one of this "family" of firms was in existence at the time of the production of the City Despatch Post stamp in 1842, this being *Durand & Co.*, which is last listed in the New York City directory for 1842/43.⁽²⁾

Widespread Use of Same Dies

In addition to the American Mining Co. certificate previously mentioned, we have run across another one issued by this company for shares in the "Norwich Mine", dated "Windsor, Vermont, Sept. 23rd, 1850", likewise bearing the imprints *Narine & Co., 21 Wall St., N. Y.* and *A. Halbert Sc.* This we also illustrate. Taking these two certificates together, we have six different vignettes which might conceivably be attributed to Halbert as engraver. That is to say, if it is assumed that he engraved the Washington die, it must logically be assumed that he was the engraver of the other five also. Now all of these six vignettes have been found on various other pieces in the writer's collection (and there are doubtless many more), and for the analysis we are attempting it will be helpful to itemize them here. First, for convenience of reference, the six vignettes will be identified as follows, viewing each certificate from left to right: (A) Washington; (B) Eagle; (C) Vulcan; (D) Female Indian with Bow; (E) Hebe and Eagle; (F) Male Indian with Bow. Some of the notes and other engravings containing these vignettes are as follows:

(A) Washington

(1) \$5 Catskill Bank, N. Y. (illustrated), an undated proof, imprint of *Casilear, Durand, Burton & Edmonds, N. York*; (2) \$50 Bank of Sandusky, Ohio, undated proof, same imprint; (3) 6¼ Cents Southwark Savings Bank, Philadelphia, Pa., pen dated 1838, imprint of *Harrison, Sc.*, a different but very similar engraving, with no background; (4) 25 Cents, same as preceding; (5) \$5 Eastern Shore Rail Road, Princess Anne, date illegible, imprint of *Rd. G. Harrison, Sc. Philada.*, same engraving as preceding; (6) \$20 same as preceding, undated, same imprint, same engraving but with a shield and shading in background; (7) \$2 Washington Bank, Miamisburg, Ohio, pen dated 1840, imprint of *Woodruff & Hammond, Cincinnati, O.* (a counterfeit, both vignette and lettering); (8) frontispiece of a book, "Lives of the Presidents of the United States," by Robert W. Lincoln, published by E. Kearny, New York, 1842, a fairly close copy of the original, with some military scenery as background; (9) stock certificate of the Potomac & Alleghany Coal & Iron Manufacturing Company, Hampshire Co., Va. ("Transferable at their Office in the City of New York"), undated ("Chartered 1840"), imprint of *V. Balch, N. York*; (10) \$1 Bank of Commerce, New London, Conn., engraved date May 1st, 1856, imprint of *Toppin, Carpenter & Co., New York & Philada.* (obviously a counterfeit from the poor lettering of the imprint, but the three vignettes appear genuine); (11) Faneuil Hall Bank, Boston, Mass., exactly same pattern as preceding, apparently one of a series of counterfeits made by suitable alterations of a single plate; (12) \$1 Bank of Philippi, Va., printed date 1862, a rather crude lithograph or typograph, imprint of *Johnson, Pr., Lynchburg*; (13) an advertising "bank note" of Moss & Brother, Booksellers & Stationers, 12 South Fourth St., Philadelphia, undated, no imprint; (14) a lithographic reproduction, fairly close, on a Civil War patriotic envelope, without imprint; (15) another lithograph not as close, on a patriotic envelope with the imprint of *Hoffman & Kriecherbocker, Albany, N. Y.*; (16) another patriotic with an engraved reproduction, but reversed right and left and with minor differences (sword omitted and shield added under left hand), imprint of *F. K. Kimmel, 59 Nassau St.*; (17) a die proof on card, die sinkage about $4 \frac{3}{16} \times 6 \frac{5}{8}$ inches, no imprint, source unknown; (18) an identical impression on a smaller and different card, with the inscription beneath, "Feb. 22nd 1876"; and possibly some other items overlooked, all the foregoing indicating the high degree of popularity of this vignette.

(B) Eagle

This exact engraving has not yet been found on a bank note, but it is a close copy of one used by *Burton & Gurley, New York*, on a \$1 note of the Merchant's and Mechanics Bank, Monroe, Mich. Ormsby's catalog of vignettes for sale (to be described further along) shows it, but not the B. & G. version. It may be a counterfeit that got on the market. The two are of about the same quality.

(C) Vulcan

(1) \$1 Share certificate of the Red Hook Building Co., New York, pen dated 1838, imprint of *Burton & Gurley, New-York*; (2) stock certificate of the Potomac & Alleghany Coal & Iron Manufacturing Company, undated, imprint of *V. Balch, N. York* (same as A9 above); (3) \$3 Merchants Bank, Ft. Leavenworth, Kans., engraved date 1855, imprint of *W. L. Ormsby, New York*.

(D) Female Indian with Bow

(1) \$1 (One Share) stock certificate of the United States Accelerating Steam Navigation Co., pen dated 1841 (apparently spuriously), imprint of *Durand & Comp. New York*, beneath the vignette appearing the name CAYUDUTTA and the inscription *Drawn & Engraved by . . .*, the artist's name being cut off in trimming the die; (2) \$5 Merchants Bank, Lowell, Mass., engraved date 1854, no imprint (may be a counterfeit, but vignettes look genuine); (3) \$5 merchant's note for general use, spaces to be filled in,



Courtesy of G. W. Colket

Proof of a vignette on a Mining Co. certificate with imprint "A. Halbert Sc."
Its real origin is proved by the inscription "Drawn & Engraved by V. Balch."

pen dated 1853, imprint of *Doty & Bergen, N. Y.*; (4) an advertising "bank note" of Conover's Window Shade Depot, 126 William St., New York, without date, bearing the imprint *Engraved by Doty & Bergen, 120 Wm. St.*; (5) \$1 Banking House of Baldwin & Dodge, Council Bluffs, Iowa, lithographed, printed date 185-, without imprint (but the \$2 note of the series has the imprint *Ed. Mendel, Chicago, Ill.*); (6) 10 Cents, Village of Glens Falls, N. Y., lithographed, printed date 186-, imprint of *Lewis & Goodwin, Albany*; (7) not a note but most important of all, a die proof seen recently in the collection of Gordon W. Colket (and here illustrated) with the name and inscription *CAYUDUTTA Drawn & Engraved by V. Balch*—proving beyond a doubt that this vignette at least was *not* the work of A. Halbert.

(E) *Hebe and Eagle*

(1) \$5 Catskill Bank, N. Y., undated proof, imprint of *Casilear, Durand, Burton & Edmonds, N. York* (same as A1 above); (2) \$9 Peoples' Bank of Paterson, N. J., undated, imprint of *Casilear, Durand, Burton & Edmonds, N. York*; (3) \$3 Merchants and Mechanics Bank, Monroe, Mich., undated, imprint of *Burton & Gurley, New-York*; (4) \$2 Mississippi and Alabama Real Estate Banking Co., Decatur, Miss., date illegible, with the imprints of *Burton & Gurley, New York*, and *Jno. V. Childs, N. Orleans*, indicating a connection between these two firms; (5) \$100 City of New Orleans, Municipality No. One, no date (but has "Agreeably to an Ordinance of the Council of said Municipality Approved 30th October 1837"), imprints of *Burton & Gurley, New York*, and *Jno. V. Childs, N. Orleans* (the former very faint, as though partially erased from the plate); (6) \$500 City of New Orleans, Municipality No. One, engraved date 1842, bearing the imprint *Re Engd. by Rawdon, Wright, Hatch & Edson, New Orleans* (the original plate having probably been engraved by Jno. V. Childs and changed to incorporate a new Ordinance of the Council); (7) a Twenty Five Cents Note for merchants, blank spaces to be filled in, pen dated 1853, no imprint; (8) two different advertising "bank notes" for Bagleys, Gold Pens, one with address 12 Maiden Lane, N. Y., other 189 Broadway, N. Y. (other addresses also on each), no date, no imprint.

(F) *Male Indian with Bow*

(1) \$1 Republic of Texas, pen dated 1841, imprint of *Endicott & Clark, New Orleans*; (2) \$500 City of New Orleans, Municipality No. One, same as E6; (3) \$2 Farmers and Merchants Bank, Quincy, Ill., pen dated 1852, imprint of *J. M. Kershaw, St. Louis*; (4) \$20 Bank of Kentucky, Louisville, undated proof, imprint cut off, the central vignette (a female seated by sheaf of wheat) being also on F1 and known to have been engraved by John W. Casilear.

A comment may be added here regarding item A9 (repeated as C2). On this undated certificate, showing both the Washington and the Vulcan vignettes (associated in a very significant manner in still another place, as will be seen at the close), there occur the words "Chartered 1840". This proves that the certificate was not engraved before that year. The imprint is simply *V. Balch, N. York*. It is known that he engraved in Utica, N. Y., in Albany, and in New York City. His last listing in the New York City directory, as an individual or in a company, is 1833/34, with address at 34 Merchants Exchange. In the Albany directory he appears first in 1840/41, and last in 1843/44, at 83 State St. Some

time during the period between 1839 and 1843 he was associated in some way with Durand & Co.⁽²⁾ It is recorded that he died in Johnstown, N. Y., in 1884. From the meager data available we can not tell when he engraved the above certificate, or how early he was in possession of these two dies. At any rate, this appearance of the Washington vignette was certainly later than its use by Casilear, Durand, Burton & Edmonds.

Ormsby's Business of Selling Dies

From all the foregoing we see that five of the six dies under consideration (and a close copy of the sixth) were used by a considerable number of engraving and printing firms, widely scattered. The explanation of this situation becomes very clear from a perusal of W. L. Ormsby's great book, "A Description of the Present System of Bank Note Engraving . . .", published in 1852, which we have so often quoted before. It is simply this, that after these early short-lived engraving companies failed, as most of them did, their dies and equipment were sold, sometimes at public auction, thus becoming available to other engravers and printers—and likewise to counterfeiters. Another quotation or two from Ormsby will be apropos here. On page 60 he says:

When unfortunate Engravers have failed, their stocks of beautiful dies have been sold at incredible sacrifices; and the original vignettes, denominations, etc., which are seen on scores of Bank Bills, now in circulation, have been scattered over the country, enabling any one who purchases them, to make duplicate Bank plates, so perfectly, that it would be difficult to detect the fraud . . .

The failures of Burton, Edmonds & Co., and of Durand & Co., at one time flooded the market with the very choicest materials for Bank Note frauds. The most beautiful lathe-work of Mr. C. Durand's improved machine, consisting of ovals, circles, strips, end-pieces, and borders, all finished with denomination figures, and lettered as seen in Plate Four, were sold and exchanged among Label Engravers, and Lithographers, from Canada to the City of Mexico, and from the Atlantic coast to the Mississippi river. We have traced one set of dies, most of which were designed and engraved by our highly distinguished Artist, J. W. Casilear, Esq., and which formerly belonged to Burton, Edmonds & Co., to South America. . . .

The splendid vignettes of Durand & Co., some of which were designed and engraved by the renowned A. B. Durand, Esq., which so enriched their specimen sheets of Bank Note materials, that it is utterly hopeless for any other Artists in the Country to surpass, if even to equal them, have shared the fate of those of the unfortunate firms of Woodruff & Hammond, of Cincinnati; of Terry, Pelton & Co., of Boston; of the Boston Bank Note Company; and of Hall, Packard & Co., of Albany.

Ormsby himself acquired a large stock of such dies and made a business of selling them, and issued a catalog illustrating them. Concerning this business he has the following to say, quoting from the description of Plate Eleven in his book:

The writer has found it necessary in the regular course of business, to display his whole collection of Vignettes, and other dies, to his customers for their selection in making out designs, for Checks, Bills of Exchange, Certificates of Stocks, Labels, etc. For this purpose a pamphlet form was adopted. The dies were transferred into a series of plates, regularly paged and numbered, from which impressions were printed and bound up together. This plate [No. 11] is known as Number Three, in the published collection alluded to.

Nearly all the vignettes of this plate were originally employed by Casilear & Co., and Burton, Edmonds & Co., in Bank Note Engraving. Exact duplicates of many of them may be found on genuine Bank Notes now in circulation [1852].

In describing the acquisition of some of these dies he has this to say on page 69:

. . . the writer once bought for a few dollars a steel-plate containing about twenty vignettes, which an unsuccessful Bank Note Engraving Company originally intended for a specimen sheet. At another time he bought for ten dollars, a steel Bank plate, nearly new, of the denominations ONE, TWO, THREE, and FIVE. These plates were cut up, hardened, and cylinder dies [transfer rolls], nearly as perfect as the original, were reproduced therefrom. The Artists who executed them originally, occupy a high position at present in Bank Note Engraving Establishments.

In the present writer's possession is a bound volume of such sheets as described above, without any name but obviously Ormsby's, on which the individual vignettes are not numbered (as though this were a sort of preliminary printing). On these sheets all six of the vignettes on the two Mining Company certificates are shown, most of them being also shown on some of the numbered plates in his book—here with identification numbers alongside the vignettes.

We do not know how early Ormsby started this business, but apparently by 1850 (the date of the Mining Co. certificates) any one who needed such vignettes or other decorative designs could purchase copies from this dealer. It is known that others were engaged in the same activity a few years later.

“A. Halbert Sc.” Misleading

With this understanding of how the Mining Company vignettes under consideration, including the Washington figure, came to be so widely used, it seems that we might arrive at some conclusion as to Halbert's relation to them. As remarked before, it is surely logical to say that if he is to be credited with engraving the Washington design, he is likewise to be credited with all the other five above his name. But we have seen that a die proof of one of the vignettes, the Indian Maid (D), has been found with the inscription *Drawn & Engraved by V. Balch*, thus settling the attribution of that one. And we have seen that the earliest known occurrences of the Washington die (A) and the Hebe and Eagle die (E) were on notes by *Casilear, Durand, Burton & Edmonds* (1835-1836), the Vulcan die (C) on a note by *Burton & Gurley* (1838-1839), and the Male Indian with Bow (F) on a note by *Endicott & Clark, New Orleans*, dated 1841, with none of which organizations was Halbert known to have been associated.

The facts seem to be that Narine & Co. (listed in the New York City directories as James Narine & Co., printers and lithographers, from 1835 to 1860 or longer, sometimes as just Narine & Co.) bought copies of the dies from Ormsby and secured the services of the free-lance engraver Augustus Halbert (also intermittently listed in the directories) to make up the plates and probably do the lettering. Under these circumstances it was somewhat misleading for Halbert to engrave his name on the certificates as “Sc.” From the evidence presented, therefore, we are unable to accept him as being the engraver of the Washington vignette.

How much easier for our studies, it may be remarked, if the artists had been permitted to sign their own engravings! Only occasionally was this done, however, as has been brought out in a previous paper.⁽³⁾

Who Was the Washington Engraver?

Having eliminated Halbert as a probability, what can we say as to who did engrave the Washington vignette used for the stamp? The answer is that we really have no evidence at all. We have found the die first used by *Casilear, Durand, Burton & Edmonds*, but we know almost nothing about these partners except John W. Casilear. It is certain that in his earlier years he was quite active in bank note engraving, and Ormsby makes particular mention of some of his vignettes; in one of the quotations above he is referred to in a very complimentary manner. The central vignette on the \$50 Bank of Sandusky note previously mentioned, with the Washington figure at the right and bearing the imprint of *Casilear, Durand, Burton & Edmonds*, is attributed to Casilear. Five vignettes in the book, including this one, are specifically credited to him, one on Plate 8 (the \$50 Bank of Sandusky vignette, repeated as No. 10 on Plate 11), and four on Plate 12 (one of these, No. 8, repeated on Plate 9). The center vignette on the \$1 Bank of Sandusky note illustrated in JOURNAL No. 27, July 1951, page 151, is signed *J. W. C. Sc.* There were no doubt others that he executed for his firm.

This accomplished engraver later joined the bank note firm of Toppan, Carpenter, Casilear & Co., but left it in 1854 when he became more interested in painting—following in this respect the example of Asher B. Durand. He seems to be a likely candidate for the honor of engraving our Washington vignette, but on the other hand it might have been any one of his three partners. However, Theodore Durand is referred to in Stauffer's book as a “script engraver”, which probably eliminates him, thus leaving only James R. Burton and William Edmonds, about whose engravings we have no specific information. So for the present we must leave our question unanswered.

Who Produced the Stamp?

As mentioned in the beginning, the question has also been raised as to who produced the stamp itself. Of course we know that it is credited by the honored authority John N. Luff to Rawdon, Wright & Hatch, but there is no known documentary evidence whatever in support of his statement. The reasons for questioning it may be summarized as follows:

(1) The Washington engraving used for the stamp is known to have originated with a contemporary New York firm, in no way connected with the Rawdon firm.

(2) No product of any of the Rawdon firms showing the Washington figure is known. On the other hand, there are numerous pieces with Rawdon imprints showing the vignettes used for the 1845 New York Postmaster's stamp and the 1847 United States stamps.

(3) The companies that originated the Washington and companion dies that we have been considering were rather weak organizations that soon failed, or were dissolved, their dies being then sold and scattered. Rawdon, Wright & Hatch was one of the strongest engraving companies of the time and, so far as known, did not make a practice of acquiring the dies of defunct companies, the only known exception being when they bought out Durand, Perkins & Co. in 1832, when the latter firm expired and the former was organized. Practically all the dies illustrated in Ormsby's catalog are the dies of these short-lived companies, and with but a single exception none of them have been found on any Rawdon product.

(4) In the *Collectors Club Philatelist* for January 1939, Vol. 18, on pages 42-44 Clarence W. Brazer quotes extracts from a paper by George Wyckoff Major Clark, in which the latter, a grandson of James Parsons Major, quotes from his grandfather's autobiography. J. P. Major was in charge of the engraving and modeling department of Rawdon, Wright & Co. and their successors. On page 44 Mr. Clark says:

As to Mr. Major's work on the engraving of stamps. The 1845 New York Postmaster stamp and the first United States stamps issued in 1847 were the work of Rawdon, Wright, Hatch & Edson [the first was by R. W. & H.], the 1847 stamps containing the four initials of the firm. At that time, according to his own story, Mr. Major was the modeller and head of the engraving department of that firm.

It is seen that no mention is made here of the 1842 stamp, which it seems would have been included if it had been the work of the Rawdon firm.

(5) Every important bank note company employed artists who were specialists in letter engraving. The lettering on the 1842 stamp, on the essay shown in Fig. 2 of "One Hundred Years Ago", and likewise on the altered United States City Despatch Post stamp (especially with respect to its lack of symmetry), can be said to be actually crude in comparison with that on the 1845 and 1847 stamps produced by the Rawdon firm. This point is rather strong evidence that the City Despatch Post stamp was produced by some independent engraver not expert at lettering.

(6) The method of rocking in the design on the printing plate, from left to right instead of from top to bottom, was rarely, if ever, used again, and was certainly not the subsequent practice of the Rawdon firm.

While these various bits of evidence, if they may be considered such, are mostly of a negative nature, they do seem to cast some doubt on any connection of Rawdon, Wright & Hatch with the City Despatch Post stamp.

If Rawdon, Wright & Hatch was not the firm that produced the stamp, who else might have done it? It will be interesting to see what other engraving firms were doing business in New York City at that time. Such information is generally obtainable from the city directories, and a great compilation of such data has been made by Dr. Brazer and published in the *Collectors Club Philatelist*.⁽⁴⁾ From that source (see October 1938, January 1939) we find the following companies with New York addresses during 1841 and 1842:

- 1836-1847 Rawdon, Wright & Hatch, 48 Merchants Exchange.
 1839-1842 Durand & Co., 115 Merchants Exchange.
 1839-1842 Danforth, Underwood & Co., a Philadelphia firm with a New York office at 34 Wall St.
 1840-1844 Draper, Toppan & Co., another Philadelphia company with a New York office at 1 Wall St., later at 16 Wall St.
 1840-1853 Sherman & Smith, first at 122 Broadway, then 135 Broadway. (George E. Sherman, James Calvin Smith. According to C. W. B., James R. Burton, formerly of Burton & Gurley, joined this firm in 1841.)

Since the vignettes of the two Philadelphia firms listed above are not represented in the Ormsby catalog of dies for sale, we feel strongly that these companies are not to be considered as possibilities.

We would suppose the stamp to have been engraved by some firm or individual freelance engraver who possessed the original Washington die before 1842 and before its sale due to a failure, or by one who purchased it or a copy after such failure, before 1842. We might reasonably assume that *Burton & Gurley* (1838-39) inherited the die through the "family" chain of which they were a member. Ormsby mentions their failure and the sale of their dies, which would probably have occurred before 1842. In H. C. Foote's *Counterfeit Detector* (published between 1848 and 1851) there is mentioned an auction of plates and dies held in New York in 1841, though the name of the bankrupt firm is not stated.⁽⁵⁾ In the *Brazer* compilation mentioned it is recorded that James R. Burton joined the firm of *Sherman & Smith* (1840-1853) in 1841, and he could possibly have taken a copy of the die (or the original) with him into that firm. *Durand & Co.* was organized in 1839, and through their association in the "family" chain might have possessed the die.

Thus we may reasonably narrow down the prospects to these few New York companies. However, the inferior lettering, as mentioned above, would suggest some independent engraver not specially skilled in this department. In this connection W. L. Ormsby might be mentioned as a possibility, as he is known to have engraved the 1844 American Letter Mail Co. Type L13 stamp, on which was also used a design that was obtained from another source, probably a bankrupt concern.⁽⁵⁾ But an argument against this suggestion is the much better lettering on his stamp.

"New Positive Evidence" Presented

In an article by John Freehafer entitled "The Printer of the First U. S. Stamp" published in the *National Philatelic Museum Official Bulletin*, Vol. 1, No. 10, 1949, it is stated that "The traditional account of the printing of these stamps has recently been questioned by Mr. Elliott Perry . . .", though this author adopts Perry's suggestion that Halbert engraved the Washington bank note figure. On page 50 of the above reference we find the following:

Fortunately, I am able to present new positive evidence that Rawdon, Wright & Hatch did engrave and print the City Despatch Post stamp. The original design of the full length Washington statue used in preparing the stamp was engraved by A. Halbert,⁽¹⁰⁾ a nephew of the French-American engraver J. F. E. Pruh'homme . . . but from our standpoint the most important fact known about Halbert is that some time after 1833, but no later than 1838, he entered the employ of Rawdon, Wright & Hatch as an engraver.⁽¹²⁾ Furthermore, the meager evidence available suggests that Halbert was not active in New York much after 1840, if that late, and that he was not subsequently employed by any other printing firm in that city. These facts, together with Luff's positive statement that the City Despatch Post stamps were printed by the Rawdon firm, erase all reasonable doubt that such was the case, the stamp being prepared from a design which was their property. The fact that the same design was pirated by other printers, even if it occurred rather quickly (as may have been the case with V. Balch), only serves to illustrate the absence of effective copyright protection for drawings and designs prior to 1870 [!]. So far as present evidence goes, Halbert might have prepared his original engraving any time between 1835 and 1841, but most likely between 1838 and 1840. [Footnote references (10) and (12) are to Perry and to Fielding's "Dictionary . . ."]

Being fully satisfied with "these facts, together with Luff's positive statement", and engaging next in a brief discussion of the United States City Despatch Post stamp, the author closes with the following paragraph (page 51):

Thus, it can now be stated that the design of the first two U. S. stamps (private and official) derives from an engraving by the French engraver, A. Halbert, an employee of the firm of Rawdon, Wright & Hatch, which also printed the stamps, the first from a plate of 42 subjects and the second probably from a plate of 100. At last the printer of the first U. S. stamp is definitely known, and the reign of Rawdon, Wright & Hatch as stamp printers to the United States has been extended backward to the very beginning, in 1842.

Fine! But is the "new positive evidence" positive enough? The final conclusion above is based on three main premises: (1) that Halbert engraved the Washington vignette, which we are equally positive is wrong; (2) that Halbert was employed for a while by Rawdon, Wright & Hatch, which is from Fielding's "Dictionary . . ." as authority and is not doubted; and (3) that Rawdon, Wright & Hatch possessed a copy of the vignette die in 1842, because "if six printers used this design [as shown by Perry], why should not a seventh, an eighth or a ninth have done so as well?" Why not, indeed! But the strength of this sort of argument would seem to be doubtful, to say the least, especially in view of the bit of bank note history that has just been unfolded.

A Final Thought

In Part I of Perry's article in the *Collectors Club Philatelist* previously alluded to, there is reproduced on page 8 a photograph of the original stamp die, after it had been accidentally cracked in 1892. It is there stated that "The illustration is from a photograph which was taken about April 1940. Part of another design, including a bearded face, can be seen to the right just above the crack."



A print from the cracked 1842 stamp die, showing a faint trace of the "Vulcan" engraving alongside.

Some time during the latter part of 1954 the owner of this die was selling prints made from it, with this extra bit of engraving masked out (as related in "Sloane's Column in *STAMPS* for October 16, 1954). By special arrangement with the owner a print was made for the purpose of this study, without using a mask, thus revealing the additional engraving. This is reproduced here, enlarged $1\frac{1}{2}$ times, with the extra engraving showing up quite plainly.

The interesting thing about this print is that the "bearded face" mentioned by Perry is none other than "Vulcan" appearing in company with our Washington figure on the American Mining Co. certificate, on the certificate of the Potomac & Alleghany Coal & Iron Manufacturing Co. with the imprint of *V. Balch*, and alone on the \$1 note of the Red Hook Building Co. bearing the imprint of *Burton & Gurley* and dated 1838—all included in our list of scattered dies. What is the significance of its appearance on the stamp die? Here we have these two engravings associated at "headquarters", so to speak, increasing the likelihood that they were the work of the same individual engraver or firm.

It would seem that the stamp was either engraved originally on a discarded die upon which the Vulcan design had been very lightly impressed from a transfer roll or from which it had been incompletely removed (evidence, perhaps, of a bit of economy), or was itself transferred (possibly uncompleted) to such a die from another die. It is to be noted that in addition to the Vulcan head there is a small portion of the background showing at the left of the face (rather faint on the print as well as on the illustration), which matches perfectly the completed Vulcan design. It is not believed that all this represents the start of an engraving that was abandoned, but rather the traces of a laydown.

The fact that these two designs, *neither of which is known to have been used by any Rawdon firm*, are here associated in this manner, adds additional strength to our belief that this was not a Rawdon company job. Furthermore, no other die, of a stamp or any other subject, engraved by any of the Rawdon companies has, to our knowledge, ever been found in the hands of private individuals, and it would be remarkable indeed if this proved to be an exception. These circumstances strengthen our belief that the stamp was produced by one of those small firms that we have earlier discussed as possibilities, or, more likely, by an individual engraver not a member of any organization at the time, but one who had access to the necessary equipment.

In conclusion, it can be said that this study has corrected an erroneous idea regarding the identity of the engraver of the bank note design that was used for the City Despatch Post stamp, which it is hoped will not be further perpetuated; and that it has thrown considerable doubt on the correctness of Luff's statement that the stamp was produced by Rawdon, Wright & Hatch—without, however, coming up with a substitute in either case. It is also to be said that the matter is not really an all-important one, that our hobbying is not to be taken too seriously, that the hunting is half the fun, and that maybe we have already wasted too many words on the subject. So let it rest!

(1) The writer believes that his attention was first called to this relationship by Andrew P. Rasmussen at a meeting of the New York Chapter of the Essay-Proof Society several years ago.

(2) For an account of all the known Durand organizations see "The Durand Engraving Companies," by Julian Blanchard, *ESSAY-PROOF JOURNAL*, Vol. 7, Nos. 26, 27, 1950; Vol. 8, No. 29, 1951.

(3) "Signed Vignettes on Obsolete Bank Notes", by Julian Blanchard, *ESSAY-PROOF JOURNAL*, Vol. 2, Nos. 6 and 7, 1945.

(4) This compilation is contained in a long series of articles entitled "A Historical Catalog of U. S. Stamp Essays and Proofs," by Clarence W. Brazer, beginning in the *Collectors Club Philatelist* for April, 1938, Vol. 17, and continuing intermittently for several years.

(5) Gordon W. Colket, "Origin of the Eagle Vignette on American Letter Mail Co. Type L13," *ESSAY-PROOF JOURNAL*, Vol. 9, No. 36, 1952.

Our Secretary Honored

Albert H. Higgins, our hard working Secretary, has been elected to the Board of Governors of the Collectors Club. Mr. Higgins has for many years been an active worker in the library of the club. He is the one new member named to the board. Essay-Proof members Richard S. Bohn and Mrs. Louise Dale were re-elected. Member Stephen G. Rich has been elected secretary of the Collectors Club for the second year and member Edwin Elkins, immediate past president of the Collectors Club, was elected treasurer. Non Essay-Proof members also elected were: Malcolm G. O'Reilly (appointed to fill out the term of the late Oscar Lichtenstein); Winthrop S. Boggs and Sidney F. Barrett—named to the board. Lieut.-Col. Cornelius W. Wickersham, elected president; H. D. S. Haverbeck, elected vice-president (for the second year).

Modern philatelic practice dictates the showing of essays and proofs together with the stamps.

Jean Simpson

Designer of the 1955 U. S. Tuberculosis Seal

By Edith M. Faulstich



Jean Simpson

A photograph of young Bobby Beukenkamp on his father's desk so intrigued a young artist that she borrowed the photograph, met the boy, and used him as the subject for the 1955 boy stamp seal. She invented the little girl for the girl stamp seal to complement Bobby. It all happened when Jean Simpson was waiting in Dr. Beukenkamp's office for her turn.

"The youngster had such a healthy outgoing smile that he seemed to be just perfect for what I wanted," Miss Simpson told me as we sipped coffee in her Greenwich Village studio, located just around the corner from the home of our good member, Julian Blanchard. When I kept my appointment with Miss Simpson I knew nothing about her, but I expected to find a veteran artist in a cluttered attic studio. Instead I was only halfway to the skylight in her drawing room when I heard a cheerful "Hello—quite a climb isn't it?" and saw a tall, dark, attractive young woman informally hanging over the stair rail. The aroma of a heavenly coffee brew greeted me as we stepped inside and I hardly had my coat off before Jean's roommate, Nancy Lawrence, said "You're just in time to join us for coffee." As I made myself comfortable on the broad sofabed covered with an India print, I had a chance to glance around while the girls were getting cups and saucers and the other requisites for coffee time. The large, attractive room was immaculately clean and incorporated a modern decorating scheme with a touch of oldtime mellowness, which is something that perhaps only an artist can achieve. Jean's large drawing board was placed in the far L of the room, under the skylight, within easy reach of a hanging bookshelf heavy with books on art.

The pullman kitchen where the girls were busy with the cups was at my right. A copper colored dish, copper kettles, brass fish moulds and bamboo curtains made even the culinary department have an air. The handsome wide floor boards were a treasure in themselves and I learned that the girls discovered them under many layers of paint. They set a lovely stage for the fireplace, long refectory table and the modern chairs and bits of decoration that seemed a pleasant complement to the old broad boards and the lovely paintings.



Rejected Seal Design

Jean, I learned, is one of the youngest artists whose designs have ever been chosen for Christmas seals, and she is only the fourth woman designer since Emily Bissel created the first American Christmas seal in 1907. She was born in Philadelphia, grew up in suburban Narberth, and studied at the Philadelphia Museum School of Art. She came to New York a few years ago, took an uptown apartment and decided to make enough money for a European trip. But it didn't materialize as easily, or quickly, as she had anticipated and for the last three years she's lived in the heart of Greenwich Village where she rubs elbows with all kinds of artists and writers every day. Jean Simpson is an extremely "comely lass" as the Scotch would say, but it is hard to associate her with the specialist who has found success in the advertising field, greeting card industry as a free lance painter and designer and now as a seal designer, for she is still in her twenties.

She learned of the TB seal contest and was urged to enter by Brad Thompson of "Mademoiselle," with whom she worked. It was then that she began to experiment in painting boys and girls for the seal designs."

"Almost at the start," she told me, "even before I knew I would use a boy and a girl in the design, I knew that the seals would incorporate typical youngsters." She explained that she considered the boy and girl relationship to have a universal and an extremely natural appeal to the public. For boys and girls grow into men and women and men and women are the symbolic and basic balance of life.

She experimented with a number of youngsters who were figments of her imagination before she saw Bobby's picture and felt his face expressed just what she wanted. It was then that she drew the little girl as his co-partner in seals. At first she tried various ideas and her favorite is the pair with the TB string. She thought the little paper doll type of emblems could be used for tree decorations and window decorations to help publicize the seals. But the committee, after much consideration, chose the designs which were used in the states, the District of Columbia, Alaska, Hawaii, Puerto Rico, Guam and the Canal Zone. Canada used the basic design with minor changes.

A study of the proof of the final stamp design shows that Miss Simpson has subtly made the boy more aggressive than the girl. He holds the mistletoe while she looks wistful and more feminine. They are exchanging presents and it can also be noted that the girl's gift has a pert bow whilst the boy's is simpler and more masculine looking. The boy seal, with a dark blue background, and the girl seal, in light green, alternate on a sheet. The blue seal begins each row of ten.

The seals are printed in four color offset process. Sets of seven progressive color proofs are available. In order they are: 1, red; 2, green; 3, red and green; 4, light blue; 5, red, green and light blue; 6, dark blue; and 7, the complete design.

The 1955 seals were printed by six lithographers. Each sheet bears the printer's mark of identification on the 56th or key seal, the sixth from the left in the sixth horizontal row. The lithographers and their identifying marks are: Edwards and Deutsch Lithographing Co., Chicago, "D"; Eureka Specialty Printing Co., Scranton, Pa., "E"; Fleming-Potter Co., Inc., Peoria, Ill., "F"; Strobridge Lithographing Co., Cincinnati, O., "S"; United States Printing and Lithographing Co., Mineola, N. Y., "U"; and Western Lithograph,



Accepted Seal Design

Los Angeles, Calif., "W." Eureka produces the progressive color proofs.

Many members may be familiar with Jean Simpson's clear signature on covers or art work which she has done for Collier's, Mademoiselle, Panda Prints, and other commercial concerns, and now that the proofs and essays of her seal designs are in our albums, we may be more cognizant of her future work.

I had the good fortune to see her working model of the seal which was an intricate, artistic work of applique, which any Essay-Proof member might well enjoy framing if he were lucky enough to obtain that original.

Miss Simpson is vital and determined and full of enthusiasm for the new trend in commercial art. She said that this new trend is toward the graphics and away from illustrative type of material. Advertising has a new look, she told me, because of this use of graphics. "We feel photography answers the need for illustrations and artists should lend their efforts to the graphic touch." Will this new trend be reflected in future seals and stamps?

I left Jean Simpson, youthful artist, with a firm conviction that we will hear more from her in philatelic circles. Her art was not inherited for there were no relatives who had the slightest touch of the genius with the brush. In fact, as proud as her family is of the work she has done, they still think it just a little queer that a Simpson should be making a living from paints and brush. Yet this talent was first noted, according to her lifelong friend and apartment mate, Nancy Lawrence, as far back as the third grade of elementary school. "She always could draw better than anyone else and loved to do it," Miss Lawrence said, "and she still does. She is so faithful to her work and is in a different world when she's at the board. Why I have had a whole clan in here chatting and talking and Jean works over there at the L and I'll swear she doesn't even know anyone else is in the room. She really has a gift for she is completely wrapped up in her work and I think that's why it always looks so completely genuine. It's part of her."

Ryukuyan Cultural Seal Designs

Masayashi Adaniya, leading Okinawa artist and an assistant professor at Ryukyu University, is the designer of the 1955 *Ryukuyan Christmas Seal*. The chin-chin horse was used. This toy horse was originally made by a leading toy maker about two hundred years ago and presented to the king of the Ryukyu on Boys Day, May 5. It is made of paper and makes a chin-chin sound when a pair of strings (attached to it) is pulled. The Postal Bell, official organ of the *Japanese-American Philatelic Society*, reports this. Each year the seals are taken from some phase of Ryukuyan culture. The first seal, in 1952, was the U. S. issue overprinted with Ryukuyan characters. The 1953 seal featured a dancing girl. In 1954 a kara shi-shi design—a lion—was used.

The first adhesive stamps issued by Holland were intaglio printed. The design was essayed and the original die engraved by Jan-Willem Kaiser.

The Fifth International Philatelic Exhibition



The FIPEX Seal.

The Essay-Proof Society will have a lounge at FIPEX from opening day, April 28, until the doors close, May 6, 1956. This great international show will bring collectors from all parts of the country—and in fact from all over the world. Many will find a chance to visit with us at the lounge and it seems as though this might be the best opportunity we could possibly have to welcome collectors of essays and proofs into the fold of our society. It will also be an opportunity for us to display the JOURNAL and to discuss the good fellowship enjoyed by members of the Essay-Proof Society—fellowship nurtured by mutual interest in the historical background of stamps.

Group Eleven in Section One—United States and Possessions—will be entirely devoted to, “Essays, Proofs and Specimens.” In addition, it seems likely that we will have the opportunity to view essays and/or proofs from almost every country in the world. Certainly this will be the greatest international stamp show that will be held during the lifetime of most of us and so it seems safe to assume that we will be able to view material which most of us do not ordinarily see.

Even at this writing—in January—commitments have been received by the FIPEX committee from over fifty per cent of the seventy-four countries of the free world which have been invited to participate. The following postal administrations have already indicated that they will send representative displays: Austria, Burma, Canada, Ceylon, China, Colombia, Gold Coast, Great Britain, Israel, Japan, Kenya, New Zealand, Norway, Sweden, Union of South Africa and Viet-Nam. It is also a virtual certainty that exhibits will be received from Belgium, Chile, Costa Rica, Cuba, Denmark, El Salvador, Finland, France, Monaco, Germany, Guatemala, Haiti, Holland, Iceland, India, Indonesia, Ireland, Italy, Nicaragua, San Marino and Switzerland.

Dwight D. Eisenhower, the President of the United States, sent this letter to express his greetings.

The White House

Washington

December 13, 1955

To the Fifth International Philatelic Exhibition

By this Exhibit, the dramatic story of modern communications, uniting all nations of the world by their postal systems, is vividly told. More than the prizes of a hobby for the enjoyment of leisure hours, the stamps of the world are powerful object lessons in the eternal hunger of men for knowledge and news about their fellowmen. They are a pictorial history of all the arts and sciences and human progress in them since the earliest civilizations. Their study, arranged in this vast Exhibit of 1956, will profit every visitor to New York.

But beyond the stimulus to the imagination of those who view it, the Exhibition will rouse in all those who see or hear of it a stronger will to work for that golden day when a fuller and clearer knowledge of each other's aspirations and purposes, displacing mutual ignorance and fears, will bring about a climate of peace and good will among the nations.

Those who have sponsored the Exhibit, those who support it, and those who attend it help toward the achievement of that great goal. My best wishes to all of them.

(Signed) Dwight D. Eisenhower

It should be of particular interest to Essay-Proof member to learn that the Canadian Post Office Department's exhibit will comprise "original art work, die proofs, and press proofs related to the development of three separate issues." Also that, in addition to Great Britain's Post Office exhibit, there will be a display by the printing firm of Thomas De La Rue & Co. The Norwegian Post Office Department will exhibit essays and proofs and Sweden's display will illustrate the Swedish postal system.

The announcement that Cartier would furnish the FIPEX award, has stimulated enthusiasm amongst exhibitors. Jules Glaenzer, vice-president of the Cartier, is an avid collector. The prizes will cost approximately \$20,000, and according to the FIPEX committee, they will be "the most attractive and elegant ever offered to award winning exhibits at a philatelic exhibition." Grand award will be an exquisite sterling silver ewer valued at more than \$2,000. There will be trophies—sterling silver bowls—and class and section trophies—silver ice buckets. Medals will be triangular in shape, incorporating the famous FIPEX theme designed by Franc Ritter. In addition to the numerous, gold, silver gilt, silver and bronze medals, several of the gold medals will be set with small diamonds in the spot on the small globe indicating the locality of New York City.

Many Essay-Proof members are amongst the list of jurors for FIPEX. The full list follows: Chairman, Theodore E. Steinway. Australia, J. R. W. Purvis; Belgium, E. Corbisier de Meaultsart; Brazil, Hugo Fraccaroli; Canada, Vincent G. Greene and C. M. Jephcott; Chile, Alvaro Bonilla Lara; Cuba, Rafael Oriol; Denmark, Eigil Rathje; England, Thomas Allen, H. R. Holmes and Sir John Wilson; France, Lucien Berthelot; Germany, Hellmuth Kricheldorf; Holland, W. S. Wolff de Beer; Mexico, R. Garcia Larranaga; Norway, Abraham Odfjell; Sweden, Georg Menzinsky and Nils Strandell; Switzerland, Jos. Burler; United States, Henry E. Apt, Fred N. Billingsley, Winthrop S. Boggs, John R. Boker, Harold C. Brooks, Franklin R. Bruns, Jr., Harry M. Buten,

Joseph M. Clary, Louise Boyd Dale, C. W. Degler, George H. Deuble, Vincent Domanski, Jr., L. B. Gatchell, Sol Glass, Henry M. Goodkind, H. D. S. Haverbeck, Edgar B. Jessup, Max G. Johl, Malcolm Johnson, Emmerson C. Krug, C. Turner Nearing, Thomas D. Perry, Stanley R. Rice, Stephen G. Rich, William H. Schulze, Lawrence L. Shenfield, L. D. Shoemaker, Theodore E. Steinway, William Stericker, George T. Turner, Gen. C. W. Wickersham and Svend Yort.

The issues which our government will release for FIPEX include a 3c commemorative stamp, a 2c postal card, a 6c air mail envelope and an 11c souvenir sheet which will be made up of a combination of an 8c and 3c Statue of Liberty design. This will be mounted in a folder with an inscription honoring the international exhibition and bearing a facsimile of Postmaster General Arthur E. Summerfield's signature. The 3c stamp will feature the Coliseum where FIPEX will be held. There is a good possibility that the 2c postal card will be printed in two colors. If it is, this will be the first issue by the U. S. to appear in more than one color. It is also believed, at this writing, that the 6c air mail envelope will establish a new precedent.

There is also an indication that Monaco, and perhaps some other countries, may issue a stamp, or stamps, for FIPEX.

From the President down to the most lowly collector everyone's mind is turning toward FIPEX—April 26 to May 6, 1956, at the New York Coliseum. Essay-Proof members should not only propagate the show but also the fact that our lounge will be a meeting place for friends from all over the country and the world.—E. M. F.

Remarkable North Toronto Exhibit March 24-25

The *North Toronto Stamp Club* has announced that its 13th annual exhibition will be a two-day affair, and a unique collection of *essays, die proofs, color proofs* and booklets of Bavaria (1911-20, Kingdom to Republic) will be featured. The exhibition will open on March 24 at 1:30 p. m. at the North Toronto Memorial Gardens, 180 Eglinton Ave. West, North Toronto. There is no admission charge. Hours are 1:30 p. m. to 10 p. m., March 24, and 1:30 p. m. to 6 p. m., March 25. About two hundred frames will be on exhibit. The feature attraction will be a selection from one of the outstanding collections on this continent—an extremely fine exhibit of some early European classics. Another collection of Swahililand is said to be complete. This East African territory was transferred to Great Britain by Germany in exchange for Heligoland. Before World War II there were only twenty-five complete collections of Swahililand in existence, most of which were destroyed or damaged in the bombardments of Hamburg. The aforementioned essay and proof exhibit is the only chance E-P collectors will have to see it intact as the owner intends to break up the collection. An additional feature of the exhibition is a bourse which will be active on Saturday. . . .

Cootes' Portrait of Wilson

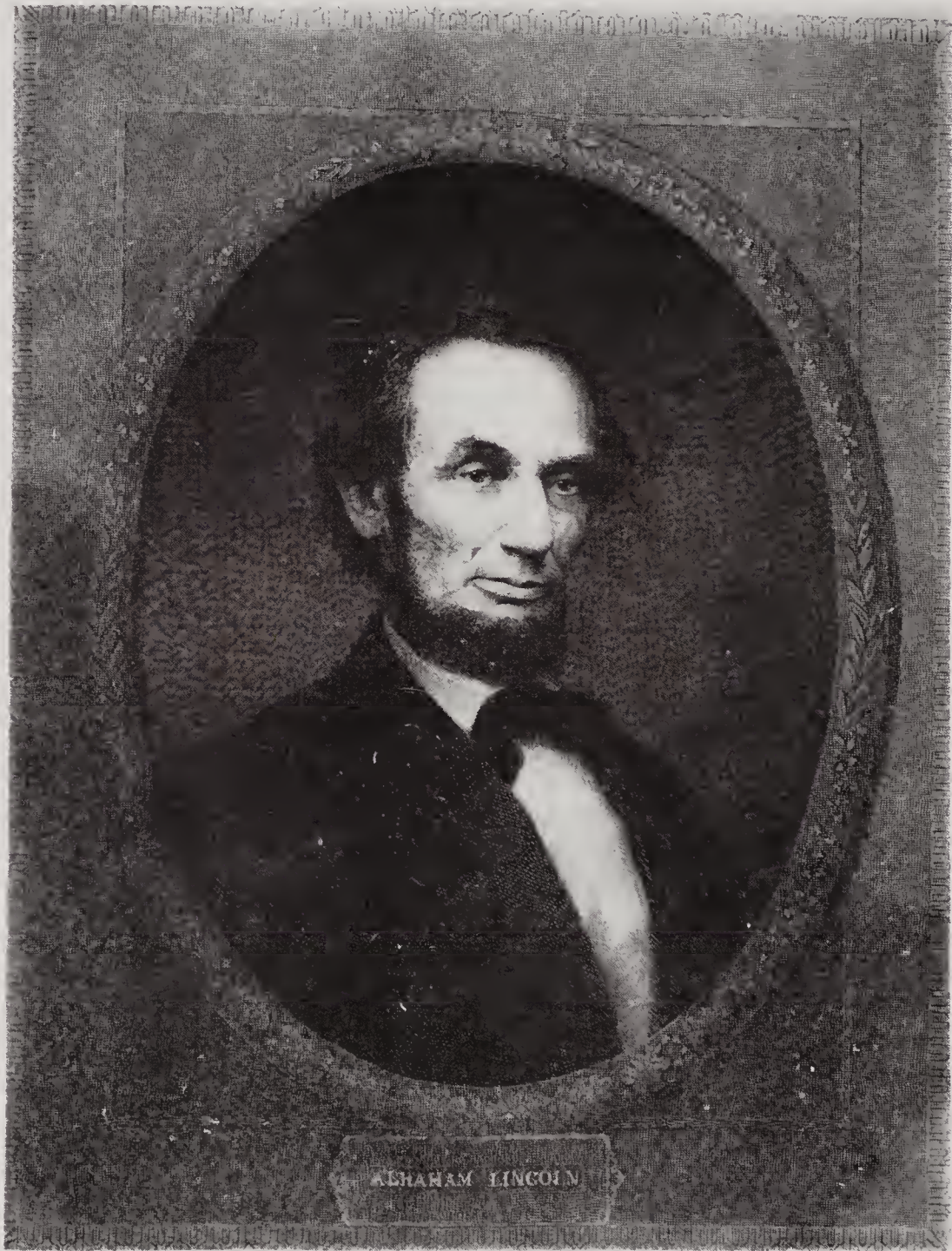
The portrait of the late *Woodrow Wilson* which was used on the new 7c stamp, issued Jan. 10, 1956 at Staunton, Va., was reproduced from a likeness which was the work of another Staunton native—one *F. Graham Cootes*. The latter also executed the official White House portrait of Wilson, together with a portrait which hangs over the mantel in the room where Wilson was born. It was in that room that first day services were held.

The 1923, semi-postals of Holland (Scott's designs SP2-3) were essayed by the well known artist, Jan Toorop.

William Edgar Marshall

Painter and Engraver

By Alan R. Fernald



Portrait of Lincoln Painted and Engraved by William E. Marshall

"The various pictures of Lincoln failed to satisfy my conception of him. To me they always seemed to lack one great essential of a true portrait—the informing spirit of the man within. This I find in Marshall's portrait. The old hard lines and unmistakable mouth are there, without flattery or compromise, but over all and through all the brooding sadness, the wise simplicity and tender humanity of the man are visible. It is the face of the speaker at Gettysburg and the writer of the second Inaugural." — John Greenleaf Whittier.

The Marshall portrait of Lincoln inspires me as it did Whittier and I was glad to have the opportunity of presenting it to our society at the December meeting of the New York Chapter at the Collectors Club. My interest is enhanced by the fact that the artist personally gave me the picture many years ago.



Stamp Portraits by Marshall

William Edgar Marshall was the man who engraved the beautifully executed portraits of Jefferson and Washington on the 5c, 10c, 12c and 24c values of the classic issue of 1861.

Born in New York June 30, 1837, he began his career there as an artist. At an early age he became a bank note engraver. It is known that Asher B. Durand was his friend and mentor, and greatly influenced his early technique. In his bank note days it is probable that Marshall worked with other "greats"—such men as James Smillie, Joseph Ives Pease, George Thurber, Joseph P. Urban, Cyrus Durand and others. As his painting forte was portraiture, he was best known for his portrait engravings, which were produced with meticulous skill and gained him an enviable reputation.

After a few years Marshall moved to Boston, where he engraved portraits of Washington (after the Athenaeum head) and painted many others, including those of Oliver Wendell Holmes and other celebrities of the day. In 1864 he went abroad and remained in Europe for about two years, studying in Paris at the Beaux Arts, painting portraits and exhibiting in the Salons of 1865 and '66. He must have been a considerable figure in those days, for he personally knew Napoleon III and the Empress Eugenie. And it is recalled that he later befriended Georges Clemenceau, whom he had known in Paris, when Clemenceau came to New York as a political refugee in the early '70s. While on the Continent he also became a friend of Charles Dickens.

Returning to New York in 1866, the engraver set up his own studio and not only painted portraits but began engraving, in line, large portraits of notables that might be produced in quantity to meet a popular demand. At that time steel engravings, along with Currier & Ives' lithographs and Rogers' statuary groups, shared the cultural art of the comfortably well-to-do. There was a lively demand for engravings.

Marshall is best known for his portrait engravings, of which the heads of Washington (1862), Lincoln (1866) and Grant (1868) were especially popular. He made six portraits of General Grant; the last one, made shortly before the General's death, was

considered by Marshall as one of his best. Other subjects make quite a roster—Henry Wadsworth Longfellow, James G. Blaine, Winfield S. Hancock, James A. Garfield, Henry Ward Beecher, James Fenimore Cooper, and many others. Most of these engravings were after paintings by himself.

In 1876 he moved his studio and residence to 711 Broadway, south of Washington Square, and remained there for thirty years, until his death in 1906.

Marshall's Large Head of Christ

Having engraved a head of Christ after da Vinci for Henry Ward Beecher's "Life of Jesus" (1871), he conceived the plan of painting an ideal head of Christ that would please him better than any he had seen. He first modeled the head in clay, then made a sketch that met with much praise. In 1881 he painted the head in colossal proportions, on a 7 x 10 ft. canvas. He also made a very large line engraving. This painting he considered his greatest work and he is said to have refused an offer of \$25,000 for it, preferring to keep it himself. It is ironical that after his death it was sold at auction for a small fraction of that amount.

Among Marshall's better known paintings are the one of Lincoln, now at Yale University; a portrait of Longfellow in the Longfellow House at Cambridge; one of General Grant; Mark Hanna's portrait in the Ohio State Capitol, and a portrait of President McKinley.

It is probable, however, that of all his works the one closest to the hearts of the people will remain his portrait of Lincoln, that inspired John Greenleaf Whittier to write the quotation above.

New York, Dec. 14, 1955

Board of Directors
Essay-Proof Society
New York City

Gentlemen:

The accompanying portrait of Lincoln was given to me by the artist, William E. Marshall, who first painted, then engraved it. It is probably one of the best known of the Lincoln portraits.

It was given to me by Mr. Marshall about 1904, when I was a young man here in New York. During that period I saw Mr. and Mrs. Marshall many times, and we frequently dined together in a small French restaurant in Greenwich Village. Both were then well along in years.

In presenting this to the Essay-Proof Society, as an example of the work of one of our finest engravers, I am also reminded of its sentimental interest to me in having known the artist.

Very truly,

Alan R. Fernald

(The above letter from member Alan R. Fernald accompanied the Lincoln portrait by Marshall when he presented the handsome framed likeness to the Society. The overall dimensions of the engraving are approximately 15 x 20 inches. This brief sketch of the artist was prepared by Mr. Fernald at the request of the Editor.—E. M. F.)

Washington Jubilee Exhibition

October 21, 22, 23, 1955

United States Essays & Proofs

Reported by Clarence W. Brazer, D.Sc.

The 1955 Washington Jubilee Exhibition at the Shoreham Hotel, October 20 to 23, was dominated by the eighteen exhibits of Essays and Proofs. Thirteen were of United States issues. The frames each held sixteen album pages and there were forty-seven frames of United States material and ten of foreign, in the Essay-Proof section.

There were two U. S. exhibits entered "Not for Competition". One was by L. H. Barkhausen who displayed five frames of envelope essays and proofs and the other was by Clarence W. Brazer who filled five frames with selected pages from his reference collection of U. S. postal card essays & proofs from 1861 to 1885. These have been illustrated and catalogued in ESSAY-PROOF JOURNALS No. 1 to No. 29, but they have not previously been exhibited.

Among eleven competitors the judges selected Marcus White's eight-frame exhibit of U. S. essays, trial colors and proofs of postal stationery as the "Best Proof Exhibit", and awarded it the Brazer Trophy. The quality and presentation of the exhibits was so fine that four other first awards, three seconds and three thirds were distributed by the judges. The jury consisted of George W. Brett, Dr. John A. Buchness, Albert F. Kunze, Stephen C. Lyon, Mrs. Catherine L. Manning, Carl E. Pelander and Elliott Perry. Their work was rewarded with general satisfaction and I heard of no complaints.

The Grand Prize went to Donald M. Steele of Jenkintown, Pennsylvania, whose U. S. exhibit of eight frames included stampless letters, essays, proofs, trial color and normal color proofs of dies and plates, unused stamps, used stamps on and off covers, mostly of twentieth century issues. It therefore rounded the full story from beginning to end, as a full meal. All specialized collections should be so treated.

L. H. Barkhausen, E. P. S. 47, Chicago, Illinois. Not in Competition.

Five frames (60 pages) of early U. S. Stamped Envelope Essays & Proofs selected from three volumes of a most extensive collection. Beginning with three 1856 6c die essays mounted according to E. H. Mason's 1912 Catalog, all issues were included to 1899. Mason's 2a was shown in six colors, and his 4a (the 2c Jackson) rare die in 10 colors. The 15c (5a) was present in four colors. Most interesting were three pages of a 3c circular essay each of nine combinations, including two entires with specimen, and two 6c entires in red and gilt. Two bi-color trials of 3c, 10c and 12c in 16 color combinations, including an entire, and the 20c in two combinations.

There was an original pen essay drawing at actual size of the Nesbitt 15c eagle circular design (Mason 20) and three blue entires with and without Specimen. Of the octagonal small 12c eagle (Mason 18) three colors were shown, and with the large 15c numerals No. 19 (five cut square and six colors entire). The 12c octagonal with larger numerals (No. 18) was displayed in four colors entire. The 3c shield (M27) in 16 colors and M28, M29, M30, M31 all in pink cut square. There were three Lincoln 3c pink M19a on white and one on buff that are seldom seen.

This collection has many only one known "large bull's eye" essays of 12c, 20c, 24c and 40c (M22 to M26) with engraved vignettes mounted as model essays of which 27 were displayed. The National Bank Note Co. 1869 entires were shown in two 1c with flags, two 5c, one 10c, one 30c Burgoyne. And of the 1870 designs entire; four 2c, six 3c, four 12c, six 15c, and two 90c with several additional colors of each cut square.

Reay's 1870 6c essay by Laubenheimer was present in six colors, cut square, also Laubenheimer's 3c, 6c, 7c, 12c, 15c accepted die proofs in trial colors, some silver or gilt heads and numerals in addition to color of remainder of design. There were many

Plympton trial color die prints with untrimmed hubs. George Jones bi-color 3c Liberty head in vertical oval frame was shown in 11 color combinations. Henry Mitchell's essays for Plympton were seen in wax die impressions (M101 to 107) 1c to 4c in scarlet, dark red, blue (and albino) in which the cameo head, frame and lettering are in color on white paper.

Most desirable of all those shown were the 1899 series of model essays hand drawn in color wash of various designs—six 1c blue, ten 2c red and three in pencil drawings at final size.

Marcus W. White, E. P. S. 20, Worcester, Mass., Awarded Brazer Trophy for Best U. S. Essays & Proofs of U. S. Postal Stationery.

This exhibit filled eight frames mounted on 96 large pages, annotated with such information as generally known, or deduced from studies by the exhibitor over a period of many years. All numbers are from the Thorp-Bartels Catalog, 1954. The exhibit description supplied by the exhibitor consisted of the following items:

Thorp p. 326 Essay with "*Specimen*" in manuscript diagonally from left to right. It has watermark A-5 on light buff and is on a larger envelope cut down to size of sample knife 18; Essays 3b; 4d and two unlisted, one black on card (4c) and one printed on laid paper (4g); 18a, 18b, 18c. At one time the British stamp papers listed this 18 15c Lincoln, as an issued envelope. A complete set of 5, only five sets were reported by Bartels as Nesbitt Bidders' Samples, all Type 8 on unwatermarked paper. Nos. 88, 92, 102, 104 (two shades of buff), one has the note by Bartels, "*This copy was attached with others to the original contract in the possession of Geo. F. Nesbitt. It was for the 1864 issue as a sample. Found by Dr. V. M. Berthold and me at the old Nesbitt factory about 1912. See Phil. Gaz. J. M. Bartels.*" The 92 and one of the 104 are from the Barkhausen Collection. I have the original contract to which the envelopes were attached and it states: "*first day of April, Eighteen hundred and sixty two.*" More Bidders' Samples only the value is 6c, 109, 111, and 113 and 114 for sample of a new knife. Die impressions of 147 on orange paper one in upper and lower right hand corners, not listed, and 163 A. This is not Type 59 but an entirely new unrecorded die (ex Barkhausen) 1864 Essays, large 3's 19a and 19b from an unrecorded die.

Trial Colors of 3c Nesbitt (Thorp p. 320) 20a, b, c, d, e, f, g, h, i, ia blue on buff, k, l, m and r. Nesbitt Trial Colors of 6c, 25a, b, d, g, ga (yellow green), h, i, j, k, l, q, r.

1865 9c bi-colors 26a b, c and 26c with "SPECIMEN"; 18c bi-colors 27 with "SPECIMEN" and 28, 30c with and without "SPECIMEN"; 30c Trial Color, 29a, 29b with and without "SPECIMEN", 29d black with and without "SPECIMEN"; 29e red with and without "SPECIMEN," and 29f, yellow; 29h gray with and without "SPECIMEN."

1c on Envelope 30, 30d and 30e—with a cut square; 1c on Wrapper 30g, h, i, and i with stitch watermark, also four cut squares with "SPECIMEN" in red—Horizontal laid. Nesbitt, 1868 32 b laid, 32k, 32e and 32i laid, also 32p green with "SPECIMEN" on wove paper, not listed. Six cut squares of 34 and two entires 35. One has a band on which is written "*Duplicate of Specimens sent to Hon. A. N. Zevely, March 21, 1868, by G. F. Nesbitt,*" all in Nesbitt's handwriting.

Essays 36 to 43 inclusive (none with picture over disk); cut squares of Essays 44, 50 and 52, also two entires 53a and 61e; cut round 3 copies of 62 red, brown and blue, also an unlisted black on orange; 63—a copy of 63d on large cut square, and an entire 64l, ee and w.

1873 Essays 65a, b, c, d. The large sizes 134 x 109 mm. are rare. Clarence Brazer says Rudolph Laubenheimer engraved die essays for G. H. Reay, 66 essayed May 20, 1870. Two copies, 69b on large piece, 69c—3c blue and green. Also pink untrimmed die, and one not listed, on thin laid paper. Last a fine cut square of an essay attributed by Brazer to Dempsey & O'Toole for Brazer's U82E-Da, 3c value green on green surfaced paper and not listed by Thorp, the die was re-engraved by Mathew Parker as discovered by Brazer.

A Thorp 259A listed as an issued color error. Mason listed it as 542 hub proof (trial color), 1870 3c brown in color of the 2c value, 6 copies known; also an Essay or trial color envelope on canary (the color of the Post Office official envelopes). It does not have a gummed flap and is folded left over right. It has a corner card "Boynton Packing Co., 122 South Market St., Boston"; more 1870 trial color proofs which Brazer discovered were engraved by Laubenheimer: 74a 1c carmine with gilt medallion, 75a 2c green untrimmed die, another of the same but with silver head, 77a 6c blue, with gilt head and both 6's silvered, 79c 12c red with gilt head with green figures. Then we have a 15c Reay printed in blue on blue surfaced paper, not listed by Thorp.

Also two copies of proof 81 by Plimpton 1c Die 1, printed from the untrimmed die, and 82, which is an Essay and not a trial color proof as the die is unfinished (there are no lines in "O" of Postage) one copy in black and one in red from the untrimmed die; 83 three cents Die 1, two prints from the untrimmed die and six die proofs, all of different working dies, four being on white and two on amber. These six are not listed; 10c proof 85a of the untrimmed die brown-red on white; two copies of 85c on horizontal laid paper cut square (corners trimmed) watermark 7, also one copy on amber not listed by Thorp—would be 85d. A cut square of 12c—86b.

Mr. White displayed a complete set of five Centennial Envelopes—91a, b, c, d, and e trial color entires and two of the so-called "Philadelphia Die" with double line 92d and g.

The 1884 2c Die 81, Trial Color Proof 96 "Pink" on white was shown as discovered by Brazer, in 9 different shades, also the "Blue" in 9 shades, 10 shades reported by Brazer, "Green" in 6 shades, and an albino cut square, and finally "Purple" in 4 shades. Trial colors of the 5c Garfield 97. The 1887 1c blue on white and on amber, also compounds in issued color on white and amber. This is not classed by Thorp as an Essay but as a regular issue 1140, the so-called rejected "Tiffany Die" which is not known or listed used. Essays 100 of the 2c in green and pink on various colored papers, 100b, 100c, 100m, n, o, p, q, & r. 1899 5c essays 122i, 2c 103c, e, a (ungummed), 1a, h, k, l, o. Trial color 30c proofs 106a, b, c and d, blue and gray on white and amber; 4c Die Proofs 104f, g, h, i, j & k; 5c die proofs 105f, g, h, i, j & k; 30c black die proofs 106e, f, g, h, i & j; 90c carmine die proofs, 107a, b, c, d, e & f; 30c yellow-brown die proofs 106k, l, m, n, o & p; 90c purple die proofs 107g, h, i, j, k & l.

Columbian 2c Essays with long wings 110a two copies, and 110b with long wings; 110c, g, h, and k, m, n; and 111 with short wings; corner card, "specimen", not listed but with mss. "F. 2", and mss. G. 2 and short wings with mss. H. 2; also 112a—mss. B1—broad wings, 112a—with mss. Z. 1 and P. i; also 113a, without corner card, with "SPECIMEN" and black stamp. Columbian 2c proof on knife 49—a very dark purple, and also in the issued color—a very rare envelope; a 2c albino die proof and a 1c Trial color proof in green and in black, 109c and d, also an albino.

1899 Essays, 2c—117b, e, f, g (2), h (2) also 117g—without "Essay" (not listed); 1c—118a, d, e (2), g, i; 2c—119 cut square of b and d; also 4c 120a, b, c, d & e; 5c—122a, b, c, ca (5c blue K49 watermarked 8), h & k. The 2c 123g, h (2), l, p, s. One cent green by Purcell 99c on wove without watermark and ungummed (two copies). 1899—2c die A trial color proof (Die 99) 125d—green on white, a cut square. Pink on white, and the rare, listed by Thorp as 1654 but "Not issued" envelopes, hence proofs. There are 3 copies known as found by Chas. H. Stone, and Thorp 1655—on amber (2 copies), 1656 (2 copies), 1657 (2 copies). Albinos and red wax colored 124c, d, 128b, 129b, albino of Die B 117, not listed by Thorp, and 158A, in blue wax. Prints of the issue, 2 copies of 160—which comes ungummed only, printed from a shallow die, experimental, good and bad impressions.

A Post Office Exhibit for local display to aid ordering, (litho P. O. D. counterfeits) sheet for the 1907 issue mounted on cardboard. All items from this sheet are cut square. Trial and issued colors of 1907 5c Die 126 (B) proofs 163a green on white a full corner, and a full right end, 163b green on blue a cut square only, 163c green on buff, two cut squares. The very rare proofs and known cut square only and listed by Thorp as regu-

larly issued (and not listed used) 5c blue on blue, and blue on buff. A 2c brown-red sample envelope by the Mercantile Corporation of Dayton, Ohio, knife 81 and unwatermarked—dated May 29, '07. A 161a 2c carmine Die A, also a progress die essay of Die B. Also the 161b 2c carmine size 13, which shows a new style knife; also an unlisted essay of the Air Mail Envelope Die B 1907 162 trial Colors, a, b, c, d, e, f, g, h, i, j, and Test Samples from Dayton; 164 a cloth lined envelope essay with "SPECIMEN," and the P. O. Envelope Advertisement sheets for sizes, color, etc.

Penalty envelope essays 600a, b (2), d, e (2), f (2), g (2), (g not listed); 601d, f, ia (not listed), m, p, q, cc; ee, ff, gg; fff, hhh, qqq; 604 e, f. Novelty envelopes by Lockwood & Co. 800, 7 various color copies; A Patented Return Envelope 801 (2) and one used, 802 and the matching return postcard essay.

Mrs. Caroline P. Cromwell, E. P. S. 65, New York. *First Award*. Five frames of XX Century large die proofs. This was the only complete showing of every one of the sixty now known large die proofs, of all commemoratives from the 1901 Pan American Exhibition set to the 1934 Maryland 3c red. These die proofs in issued colors were all on the rare 1a white wove paper, of which only one of each is known, except the four 1909 2c red Lincoln, 2c red Alaska Yukon, 1923 2c black Harding, 1926 2c red White Plains, all of which were die sunk on India paper and *Officially Approved and dated* by the Postmaster General at the time.

Solomon Altmann, E. P. S. 25, New York, N. Y., *First Award*. Three frames of the 1870-1888 Essays & Proofs. This exhibit included many 1870 rare die essays on glazed paper each in the four colors, printed only for Directors of the American Bank Note Co. Each design filled an album page and contained the names of the designers and engravers of these essays and proofs. Among those noticed were 1870 1c with head facing right (145E-Bf) followed by a page of 1c die sunk proofs of the 1870, '73 and '82 2c Jackson with military collar (146E-Bf) followed by a page of 2c die sunk proofs of 1870 and 1873. Die essays of 1877 Philadelphia Bank Note Co. and in miniature sheets of nine of the 3c (184E-Ai), a sheet of 16 showing four of each value of 2c, 6c, 12c, and 30c with imprint "Philadelphia Bank Note Co., Patent June 16, 1876". Also a sheet of 18 showing two panes of nine each color tête-bêche, one in carmine, the other in green, with manuscript note "Proof made by Phil. B. N. Co. and presented to Gen. Nettleton by H. Pennington". Henry Pennington Co. was allied with the Philadelphia Bank Note Co. in 1877-78 for which Henry Pennington engraved.

Fred L. Capossela, E. P. S. 682, Baldwin, N. Y. *First Award* for 60 pages of U. S. XIX Century Essays & Proofs. This exhibit was beautifully mounted on pages with different design and color borders and neatly typewritten annotations. Each page was devoted to one denomination and displayed die essays, trial color and normal color die proofs, large and small, and plate proofs on India paper in blocks of four.

The 1847 issue was featured on several pages, including matched pairs of trial color large die proofs of the 5c and 10c in red, scarlet, yellow, green, violet and blue, plus a 10c brown, each full die size showing cross hatching. Of course there were also the normal color large die proofs of both 5c and 10c. On large glazed white paper without cross hatching, printed only for Directors of the American Bank Note Co., there was noticed the pair of 5c and 10c in blue, 5c brown and 10c black. He had also the 10c black large die proofs on white laid paper, white bond paper and on pink bond paper. There was also a pair of 5c brown plate proofs on India paper overprinted SPECIMEN.

One page was devoted to various 1851 Carrier die essays and plate proofs. The 1851 issue showed hybrid India paper proofs on large block sunk cards, small die proofs and plate proof on India paper in blocks of four. All the 1851, 1861, 1870, 1890, 1893, 1894 and 1898 Omaha issue showed one page for each denomination, displaying the large die proof, small die proof, plate proof on India paper in a block of four, and a superb mint stamp as issued. The Columbian large die proofs were all die sunk India paper on card, and the 1898 Trans-Mississippi set of nine denominations each included a large bi-color die sunk essay.

Julian Blanchard, E. P. S. 59, *First Award*. 48 pages, Essays and Proofs of stamps and paper money having identical or similar designs, 1842 to 1895. In addition to combinations of this kind shown in previous exhibitions, and described in earlier JOURNALS, there were the following new or revamped pages: Greig's 1842 3c *City Despatch Post* stamp, mounted with a \$5 proof note of the Catskill Bank, New York, imprint of Casilear, Durand, Burton & Edmonds (1835-37), showing the earliest known use of the Washington portrait adapted for this stamp; *Blood's Penny Post* stamp, 1855 Kochersperger trial color (red) block of six on India paper, with a \$50 proof note of the Bank of Commerce, Baltimore, showing a similar, but larger, head of Clay, both by Draper, Welsh & Co.; the *American Letter Mail Co.'s* Type L12 stamp, 1844, proof sheet of 20, with a \$2 proof note of the Greenwich Bank, New York City, imprint of Durand, Perkins & Co. (1828-32), containing the identical eagle on the stamp, probably engraved by Asher B. Durand; *Dupuy & Schenck's* (N. Y.) 1846 Penny Post stamp, with a portion of an unknown engraving company's sample sheet that included a proof of this local stamp; the *Metropolitan Errand and Carrier Express Co.'s* 1 cent stamp of 1855, with a \$1 proof note of the Bank of Athens, Ga., imprints of Bald, Cousland & Co., Philadelphia, and Baldwin, Bald & Cousland, New York (1854-1858), having the identical "counter" used as the basis for the stamp design, pointing to this company as the possible producer of the stamp; a large die proof (rectangular, bearing the imprint of Rawdon, Wright & Hatch) of the Washington head (no scar on chin) that was trimmed down for the 1845 *New York Postmaster's* stamp, together with a \$3 proof note of the Farmers and Mechanics Bank, Memphis, Tenn., imprint of Rawdon, Wright, Hatch & Edson, with the identical portrait (oval, and with scar on chin as described in Scott's Catalog); a group of five trial color proofs on card of the *U. S. 1851 1c Eagle Carrier* stamp, with a \$1 proof note of the Bank of Nashville, Tenn., having the imprint of Draper, Toppan & Co. and the engraved date January 2, 1843, showing the identical eagle and thus proving that the eagle die antedated the stamp; large margin proofs of *U. S. 5c and 10c Postage Currency of 1862*, together with cardboard proofs of the 1861 5c and 10c stamps illustrated thereon; an 1868 essay (Brazer's 112E-Ab) by *George T. Jones* for the 1869 stamp contract, with Grant's portrait identical with that on the accompanying large margin essay for the 15c Third Issue of U. S. Fractional Currency (1864-1869); a proof block of four of the 1869 3c stamp, with a \$100 proof note of the Salem Bank, Mass., by the National Bank Note Co., showing "The Crossing", a vignette engraved by James Smillie containing a larger version of the locomotive on the stamp reengraved by Christian Rost; a set of six 1869 3c trial color essays on stamp paper, perforated, grilled and gummed, mounted with an 8 Soles proof note of the Bank of Lima, Peru (printed in blue, undated), imprint of the National Bank Note Co., containing a small locomotive about the same as that on the U. S. stamp, a vignette never seen before; and die proofs of the four bank note vignettes from which the four side ornaments on the 1893 1c and \$5 *Columbian* stamps were copied in miniature—all very rare.

All the pages of this exhibit were neatly mounted and briefly, but adequately, annotated, making a rather striking display. It represented a large amount of research, much of which is yet to be published.

Thomas F. Morris, E. P. S. 4, Larchmont, N. Y. *Second Award*. Four frames of 1894-9 First Bureau Issue. This exhibit contained many rare trial color die proofs, and some unique progress die essays. The first shown was a print of two A. B. N. Co. 1890 1c blue die proofs laid down side by side 1 inch apart "From die before being worked over" and in the upper right corner of the right side proof is a pencil sketch of a triangle smaller than that approved and issued. Two similar proofs have sketches of triangles of varying sizes. A 5c black model die essay with Type 1 adopted frame of A. B. N. Co. die "C-227" cut out and vignette of a Stuart's Washington mounted in it with a pencil notation on a separate vignette die essay "80 P. O." The 2c Type 1 die was re-engraved and four trial colors printed in "rose lake", "rose pink", "orange", and "carmine" each pencil dated June 1, or 2. A 2c carmine Type 2 (P. O. 79) die proof is dated "O. K. Jan.

8,/95." Also shown was a 2c carmine lay down 3 x 5 fifteen subject proof "O. K. to harden Nov. 20/95." That apparently was a trial plate from which a transfer roll would lay down fifteen subjects at once. I understand it was not used for stamp plates because the length of five subjects caused excessive metal creeping, resulting in unequal lengths which would cause trouble in horizontal perforating.

This exhibit included many trial color large die proofs such as—2c Type 1 dark green, green, dark red, red, light red (Jan. 8, '95), green, dark green, dusky green and four shades of carmine. The 3c dark green, 4c brown, black-brown; 8c green, 10c gray-olive, dusky red-brown, olive, dull orange; 15c brown-red, dark olive, 50c dark green; \$1 black frame with dark green vignette "O. K. July 14 '94 TFM" dusky green, gray-black, orange, blue, dark red; \$2 black, green, black, orange-brown, dingy dark orange, violet; \$5 black, dingy dark orange, (17 k/O) brown-red (5k/O). There was also a \$5 model die essay with engraved black frame and a vignette photo of Marshall as later engraved.

In addition there were the 1895 Newspaper large die essays in black, some with portions incomplete. The 1c "Finished Proof July 21/94 Worked over after annealing T. F. M.", 2c "OK to harden". The 1895 Postage Due 3c black large die unfinished value spaces blank, 1c lathe work about numeral unfinished, 50c red numeral space blank. Revenue 2c Playing Card original pencil sketch drawing essay, and a finished gray wash drawing essay, unfinished black engraving without "Act of", and a new long die black trial color proof substituting "ON HAND" and the short size black die proof with spots on card in pencil, and as later engraved; and a dark red "Act of" large die proof. These four frames closed with large die sunk proofs of the rare 1898 color changes.

The great number of beautiful die prints should have entitled a higher award if the pages were designed with proofs in chronological catalog order, and if they were not so crowded. Also if inappropriate material and photos were mounted on pages by themselves, where they would not distract attention from the more important essays or proofs on the page.

Julian F. Gros, E. P. S. 3, Yonkers, N. Y. *Second Award*. Four frames of neatly mounted and lettered pages of the 1893 Columbian Issue. Shown were all 16 rare large die sunk proofs on India paper on 6 x 8 inch cards in normal color, and the set of 16 printed directly on similar size cards, the small die proof set of 1903 printing, and also the set of 16 of the rare 1915 printing of which only four of each are known. He displayed the full set of plate proofs on India paper and on card board and closed with a complete set of centered mint stamps for comparison. In addition these frames included large die essays of the 2c with narrow "2" (that was later enlarged) in black and issued colors, the 4c large die sunk essay with unfinished frame in carmine, dark brown, and dull orange, 5c trial color large die sunk proofs on India paper in black-brown, green, dark ultramarine.

Mr. Gros also displayed plate number imprint blocks of eight proofs on India paper of the 3c, 4c, 6c, 10c, 15c, 30c, \$1, \$2, \$3 in two shades, \$4 and \$5.

Michael Miller, E. P. S. 180, Baltimore, Md. *Second Award* for 16 pages of U. S. 1869 Essays & Proofs, neatly mounted with one of each type of each denomination, including the essays, die proofs, plate essays with small numerals in types catalogued and plate proofs on India paper and on card.

Falk Finkelburg, E. P. S. 72, Cambria Heights, N. Y. *Third Award*. Two frames of XIX Century Essays & Proofs. Included in this neatly mounted exhibit were die essays for the 1851 3c stamp on India paper and bond paper, each in several colors; of Gavit & Co. 33E-Dc; Draper, Welsh & Co. 33E-Gb and d; 33E-Ha and b; Danforth, Bald & Co. 33E-Jb, 33E-Id, 33E-Lb, 33E-Mb, 33E-Nb, and 33E-Ne. These were followed by a page of the set of 8 small die proofs.

The 1861 issue was well shown by essays for the 1c with coupon attached, and the blocks of four of the 1c trial color proofs in 8 colors, on experimental starch coated paper. The Z grill 11 x 14 mm. was shown on seven colored papers perforated and gummed

(79E-Cm) and the 1861 3c rose (79E-Cg) imperf. grilled all over and with music box grill (79E-Ch).

A page of 15c was complete with large die sunk proof, small die proof, trial color blue plate proofs and plate proofs on India and card including a block of four on India.

The 1869 plate essays were shown in blocks of four, 3c imperforate in three colors including ultramarine, and perforated and grilled in seven colors; 5c imperforate in three colors, 10c imperforate in three colors, and four singles of the 24c, and 10 colors of the 30c. The 30c page included a rare large die sunk proof and a block of four on India. Of the 90c four colors of the frame and four other colors with the Washington vignette were shown.

The Atlanta trial color plate proofs on card 1c to 12c were shown each in four colors. Also displayed was a complete set of small die proofs.

The 1870 Issue 3c trial color plate proofs were shown in four colors on India paper and six colors on stamp paper perforated and gummed. A page of six colors of the rare 6c die essay *148E-Bd* and *e* was the outstanding attraction. There were also a page of black blocks of four of the 1873, 1c, 2c, 3c, 6c, 7c, and 1875 5c. A page of the 5c Taylor included a large die sunk proof, small die proof, black trial color and trial color laid paper perforated and gummed.

The 1882 6c red reengraved page displayed a rare violet trial color large die proof and also the large die sunk proof in normal color, small die proof and the SAMPLE and SAMPLE A trial color proofs. The 10c large die sunk proof was accompanied by the small die proof and finished trial colors perforated and gummed as prepared but *not* over-printed with SAMPLE and SAMPLE A, also blocks of four on India and card.

The 1890 trial color imperforates in pairs on stamp paper gummed were there in six colors for the 4c, and six colors of the 5c, with three colors of the 6c in blocks of four. This exhibit closed with a page of the 1894 card proofs.

Gordon Sprague, E. P. S. 856, Portland, Maine, Third Award. One frame of card proofs. The Executive and Navy Department were shown. Each denomination was shown in selected colors by the five printings of 1879, 1885, 1890, 1893 and 1894 of which only 500 sets were distributed each time. Also shown were the 1847 reproductions, 1851-60 in reissue colors, 1861-66, 1869, 1873 to 1893 Columbian sets of complete card with many additional shades of color. It was surprising to see the 1887 1c true ultramarine (not blue) on card of which only one other is known. Most others were printed in blue, both on card and India paper. The gems of this display were the set of four 1869 inverted bi-color on card.

George B. Wray, E. P. S. 436, New York, N. Y. Third Award. A fine exhibit of 32 pages of Civil War Sanitary Fair Essays, Proofs, Stamps and Covers. One of the attractions in this display was a memo written and signed "A Lincoln," addressed to President Bellows of the Sanitary Fair Commission. The note reads, "See Mr. Nellis the Bearer," dated April 28, 1862. The Philadelphia essays and proofs of stamps contributed by Butler & Carpenter are practically complete in all known colors of the master die unfinished essay, and the 10c and 30c compound die proofs, on all known papers and cards. There were also full page size enlarged drawings of both the unfinished master die essay and of the finished die proof which show the lines added to complete the die.

The H.C.V. Adams Collection

This collection, housed in more than 100 volumes, is to be sold at auction by our fellow member, Robson Lowe. Of particular interest in our field are the essays, proofs and trial colors which are believed to be the finest and most complete in private hands.
—G. W. C.

The Robert H. Hackett Collection of B.N.A. Essays & Proofs

By Robert W. Lyman

Recently I have had the good fortune to purchase this property intact. Owing to the necessities of business, it has been broken and largely distributed to a number of collectors. While this is unfortunate, it was certainly a pleasure to have had this collection in its entirety, and it might be of interest to mention some of its contents. Most of this collection came from the Henry Wilson Collection, broken in 1947 by Dr. Brazer who built the Hackett Collection and cataloged it all in our Essay-Proof JOURNALS. This Hackett B. N. A. Collection won the Smeltzer Cup Trophy for Best Foreign Proofs when exhibited in 1949 and in 1950. The sheets came from the Lichtenstein Collection via Dr. Brazer.

Canada

Essays

While these were very well represented, there were none of the great rarities, such as the Sir Sandford Fleming "Beaver" essay. The Bradbury Wilkinson "heads" were present in a wide range of colors. "Goodall" essays for the 7½d complete, and a nice lot of the large die essays, lithographed, for the "Large Queen". Areas of particular strength were the following:

Small Queens. A remarkable selection of die Essays for the unissued ½c, 1c, 12½c and 15c designs, as well as the altered essay design of the 6c. Also a very comprehensive selection of the 1870 large essays, including several die prints.

"Maple Leaf." Probably this is the finest collection of die essays and progress essays of this issue which has ever been assembled. Practically all the known items, as listed by Boggs, were included, as well as a number of recorded colors in our Essay-Proof B. N. A. Catalog.

Proofs

This section was stronger than the essays which can never be complete. One of the outstanding features was a virtually complete set of Goodall Die Proofs, each in the five Trial Colors.

Pence Issue. Excellent all around coverage of plate proofs, with and without SPECIMEN, in a variety of colors, and many multiples. There were complete sheets of the 6d, 10d, and ½d. The sheet of 120 of the 10d is possibly the only one known. There were two combination dies of the 12d "scar" die with 10c 1859.

1859's. Again the same coverage of plate proofs. Complete sheets of the 5c, 10c and 12½c. The 10c sheet is exceptionally rare. The complete sheet of the 5c was with SPECIMEN, but there was a block of 75 without specimen in color of issue. Also a strong showing of post-contemporary die proofs of the 10c.

Large Queens. Not the strongest section in the collection, but it included several exceptional die proofs.

Small Queens. A remarkable lot of die proofs, and a strong showing of plate proofs in a wide range of colors. Possibly the best overall collection of small Queen essays and proofs which has been assembled.

Jubilees. Three complete sets of plate proofs and an extraordinary page of Trial Color small die proofs of the 3c.

"Leaves" and Numerals. A moderately strong showing.

Revenues. A representative selection of plate proofs and a few die proofs. This is probably the weakest section in the collection.

Newfoundland

This colony is noteworthy for the coverage of the following areas:

Reprinted Die Proofs. An amazing variety of complete sets in different colors of the 1902, 1909 and 1919 reprints.

Perforated Proofs. Printed from the plate illustrated on ESSAY-PROOF JOURNAL No. 5 cover. All values were represented in an extraordinary range of colors on stamp paper gummed.

Goodall Die Proofs. Virtually complete in the five Trial Colors for each value from 1865 to 1879 when these were printed.

Essays. Five examples of the extremely rare die Essay for the 5c "Seal" inscribed "Province of Newfoundland".

Die and Plate Proofs. A very fair coverage for all issues up to 1900. A particularly nice range of blocks of the more modern plate proofs in a variety of colors.

Prince Edward Islands

Three examples of the extremely rare die proof of the incomplete design for the first issue.

Nova Scotia & New Brunswick

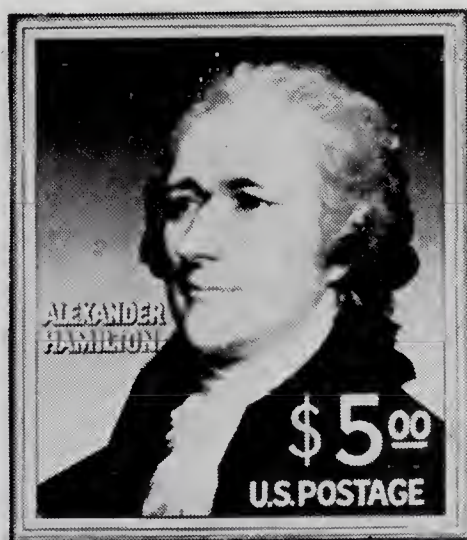
Perforated Proofs. From the A. B. N. Co. plate illustrated on JOURNAL No. 5 cover. A very wide range.

Goodall Die Proofs. Almost complete in the five Trial Colors of the 1860 issues.

Essays. Die Essays of incomplete designs for a number of the 1860 "cents" issues. Extremely rare, or unique, die essays of the incomplete design of 1/- New Brunswick.

Plate Proofs. An almost bewildering selection of singles and multiples of the "cents" issues, with and without SPECIMEN.

Trumbull Design



Illustrated is the stamp which will be placed on sale at Paterson, New Jersey, March 19. It features *Alexander Hamilton* and is of \$5.00 denomination. The central subject, of this fifteenth issue in the new regular series, shows a likeness of Hamilton as *reproduced from a photograph of a painting by John Trumbull*. It was furnished by the *Mellon Collection*, National Gallery of Art, Washington, D. C. Color of the stamp will be black.

Report of Auction Sales of Proofs

Auctioneers desiring their sales reported should send prices realized to the Editor, or for sales of U. S. Proofs send direct to Sol Altmann, 1113 Teller Ave., New York 56, N. Y. When sales are not reported no prices realized were received, or items were imperfect or not important, or similar sales were recently reported.

Auction catalogs should illustrate all essays not illustrated in standard Catalogs.

Our Essay and Proof numbers are Scott's stamp numbers with E. P. S. Catalog abbreviations. See E. P. S. Catalog definitions in every JOURNAL Catalog.

U. S. Essay numbers are from Brazer's Catalog of Essays for U. S. Adhesive Stamps, and its addenda.

H. R. Harmer Inc., N. Y.

March 14, 1955

United States

The next 6 lots are plate proofs on card, all horizontal strips of 7 with imprints and plate numbers.

1881-82	6c rose, plate No. 427	208P4	20.00
		210P4	24.00
1883	2c red-brown, plate No. 449		
	4c blue-green, plate No. 456	211P4	20.00
1887	2c green, plate No. 449	213P4	20.00
	3c vermilion, plate No. 421	214P4	22.00
1888	4c carmine, plate No. 456	215P4	22.00
1914	2c blue, 5c carmine, "Peace" (2) large die sunk essays, India on card, stamped on back, 158961 and 158962 537aE, 537bE		180.00

Harmer, Rooke & Co., N. Y.

Jan. 11, 1955

1845	5c blue N. Y. Trial Color on wove from miniature plate of 9 (Cat. 27.50) 9x1TC5		50.00
1893	1c to 5.00 Colombians, 16 large die proofs on large thin card seven stained	230P-245P1	200.00
1925	17c Wilson, large die sunk proofs, India on large card	623P1	40.00
1926	2c Sesqui, large die sunk proof, India on large card	627P1	67.50
	2c White Plains, large die sunk proof, India on large card, stained	629P1	62.50
1927	2c Burgoyne, large die sunk proof, India on large card creased	644P1	60.00
1930	2c Braddock, large die sunk proof, India on large card creased	688P1	75.00

1932	2c Arbor Day, large die sunk proof, India on large card	717P1	117.50
	3c Penn, large die sunk proof, India on large card creased	724P1	100.00
	3c Webster, large die sunk proof, India on large card	725P1	125.00
	3c Oglethorpe, large die sunk proof, India on large card	726P1	120.00

U. S. Small Die Proofs on Original Gray page

1885-1902	Special Delivery, 5 different E1-4, E6P2		19.00
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Departments

1873	Executive set of 5	O10P-14P2	15.00
	Justice set of 10	O25P-34P2	20.00
	Navy set of 11	O35P-45P2	25.00
	State 1c to \$20. set of 15	O57P-71P2	47.50
	Treasury set of 11	O72P-82P2	25.00
	War set of 4	O83P-93P2	28.00

Vahan Mozian, N. Y.

March 1, 1955

United States

1908-09	1c to 1.00 set of 12 1915 printing small die proofs	331P2a-342P2a	375.00
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U. S. Revenues

1871	5c, 20c Trial Color small die proofs both carmine & blue, on India paper with B.E.&P. small round punch	R107TC2, R111TC2	27.00
1875	4c red-brown plate proof on India, block of 6 with trial "Speci- men" and punch as above	RB14P3	55.00
1875	2c blue Liberty, strip of 3 on India with cancellation and punch as above	R156P3	24.00

H. R. Harmer Inc., N. Y.

April 19, 1955

U. S. Air Postal Stationery

1929 5c large die proof of the blue stamped envelope (die A) design at top center of 11x8½ inch sheet of paper wmkd "Empire Bond U. S. A.", with mms. "Printed for personal scrutiny of P. M. G. (signed) Harry S. New P. M. G." unfolded Thorp-Bartels ----- 510c 80.00

An identical proof but mss. reading "Printed for inspection of P. M. G. (signed) Harry S. New, P. M. G." ----- 57.50

Vahan Mozian, N. Y.

May 23, 1955

United States

The next 11 lots are all 1915 printing on soft cream paper.

1888 4c carmine small die proof (Cat. \$60) 215P2a 82.50
5c indigo small die proof (Cat. \$60) 216P2a 85.00
30c orange-brown small die proof (Cat. \$60) 217P2a 85.00
90c blue-violet small die proof (Cat. \$60) 218P2a 90.00
1902 \$1 black small die proof (Cat. \$65) 311P2a 80.00
\$2 blue small die proof (Cat. \$70) 312P2a 90.00
\$5 green small die proof (Cat. \$75) 313P2a 100.00
1893 10c orange Special Delivery small die proof --- (Cat. \$75) E3P2a 100.00
1894 10c blue Special Delivery small die proof --- (Cat. \$60) E4P2a 80.00
1891 2c claret small die proof (Cat. \$40) J23P2a 45.00
1873 6c Ultramarine small die proof (Cat. \$40) O38P2a 31.00
1861 1c ultramarine, block of 12 with plate No. 27 on India paper 63P3 70.00
90c blue, block of 8 with plate No. 18 on India paper ----- 72P3 75.00
1863 2c black, plate proof on India in block of 4, stained ----- 73P3 29.00
1869 1c buff on India, bottom Plate No. 2 in block of 8 ----- 112P3 67.00
3c ultra, on India, top plate No. 8 and imp. in block of 10 114P3 52.00
6c ultra, on India, bottom plate No. 13 in block of 8 ----- 115P3 41.00

15c type 2 on India, top plate No. 31 with imp. block of 8 --- 119P3 130.00
24c plate proof on India, bottom plate No. 24 with imp. in block of 8 120P3 105.00
30c on India, top imprint in a block of 8 ----- 121P3 45.00
90c on India, top imprint and plate No. 22 in block of 8 --- 122P3 230.00

1893 1c bottom imp. & Pl. No. 151 block of 8 on India---230P3 (30.00)
3c top imp. & pl. No. 75 block of 8 on India ----- 232P3 (30.00)
4c top imp. & pl. No. 19 block of 8 on India ----- 233P3 (100.00)
5c top imp. & pl. No. 6 block of 8 on India ----- 234P3 (30.00)
6c top imp. & pl. No. 104 block of 8 on India ----- 235P3 (30.00)
10c top imp. & pl. No. 100 block of 8 on India ----- 237P3 (35.00)
15c top imp. & Pl. No. 58 block of 8 on India thin --- 238P3 (35.00)
30c top imp. & pl. No. 59 block of 8 on India thin --- 239P3 (25.00)
50c top imp. & pl. No. 77 block of 8 on India thin --- 240P3 (25.00)
The above 9 lots 1c to 50c were then bid on as one lot 230-240P3 (362.50)
1.00 top imp. & pl. No. 93 block of 8 on India ----- 241P3 (120.00)
2.00 bot. imp. & pl. No. 105 block of 6 on India ----- 242P3 (107.00)
3.00 top imp. & pl. No. 106 block of 8 on India ----- 243P3 (140.00)
4.00 bot. imp. & pl. No. 107 block of 6 on India ----- 244P3 (175.00)
5.00 top imp. & pl. No. 108 block of 8 on India ----- 245P3 (200.00)
All the above 1c to \$5 were then offered as one lot and bid up to ----- 1850.00

1894 2.00 blue, on card, bot. pl. No. 84 block of 8 ----- 262P4 75.00
5.00 green, on card, bot. pl. No. 85 block of 8 ----- 263P4 97.50

John A. Fox, N. Y.

May 10, 1955

United States

1861 1c red, perf. bet. stamp & Coupon, block of 4 ----- 63E-Bh 32.00
1c scarlet, trial color plate proof on starch paper, block of 12, with imp. & pl. No. 27, (bottom) 63TC 42.00
2c black stamp perf., block of 4, each stamp with red overprint '8901' 735-J 38.50
15c black stamp perf., block of 4, each stamp with red imprint '235' 775-J 30.00

Plate Essays

1869	1c buff, no grill, imperf.	112E-Dc	11.50
	1c buff, no grill, perf. block of 4	112E-Dd	14.50
	2c green, grilled and perf. block of 4	113E-De	14.50
	3c rose, no grill, imperf.	114E-Cf	6.50
	3c blue, green, black-brown 3 colors	114E-Ch	13.00
	5c deep green, imperf.	115aE-Fc	11.00
	5c orange, perf. block of 4	115aE-Fd	10.50
	10c blue, imperf.	116E-Dj	8.50
	10c orange perf. no grill	116E-Dk	10.00
	24c black on red-salmon, imperf.	120E-Cc	14.00
	30c black on India, Imperf. 121E-C		22.00
	30c black on red-salmon, Imperf.	121E-Ck	14.50
	90c dull violet & black, Imperf.	122E-Cc	18.00
	90c pale orange-red & black, Imperf.	122E-Cc	15.50
	90c blue & black, Imperf.	122E-Cc	15.00
	90c blue, frame only, block of 6		
	(2x3) sheet margin & plate		
	mark at right	122E-Cd	35.00
1877	3c in sheet of 18, showing 2 panes		
	of 9 each, tete beche, 1 in car-		
	mine, the other in green. Mss.		
	note "Proof made by Phil. B.		
	N. C. and presented to Gen'l.		
	Nettleton by H. Pennington"	184E-AG	76.00
1898	1c to \$2 Trans-Miss. on Cards		
	(65x55) bi-color set of 9	285-293E	95.00
1874-6	Essay, Penalty envelope, blue on		
	cream	Thorp 600	20.00
1886	Essay, U. S. return envelope, com-		
	pound 3c	Thorp 801	15.00
	Essay, 6c red, (102x238mm)		
	Thorp 802		20.00

United States Proofs

1861	1c blue, large die sunk proof, on		
	card (68x67) "440" Nat. B.		
	N. C.	63P1	47.00
	3c rose, large die proof, (46x53)		
	imprint Nat. B. N. C. at bot-		
	tom thin	65P1	72.00
	3c lake, bottom right sheet margin		
	corner, block of 4	66P3	20.00
	12c black, block of 4 on card ...	69P4	9.00
1862	2c-15c set of 3 1903 small die		
	proofs, on gray card		
	73, 74, 77P2		30.00
	2c dark orange trial color plate proof		
	on India	73TC3	18.00

	15c black, large die proof, India on		
	card, (43x48mm)	77P1	40.00
	15c deep blue, trial color plate proof		
	on India, block of 4	77TC3	30.00
1869	1c to 90c set of 11 1903 small die		
	proofs, on gray card		
	112-122P2		142.50
	1c to 90c set of 11 in horizontal		
	pairs on India	112-122P3	92.50
	1c to 90c set of 10 on card		
	112-122P4		31.00
	15c to 90c Inverted centers set of 4		
	on card	129A, 120A-	
	122AP4		400.00
	10c yellow, bottom plate No. and		
	block of 10 on India	116P3	63.00
	15c brown, blue, Type 2 block of 4		
	on India	119P3	42.00
	30c blue & carmine, corner block of 4		
	on India	121B3	29.00
	90c carmine & black, block of 4 on		
	India	122P3	135.00

1869 "Atlanta" Trial Color Plate Proofs on cardboard

	1c to 12c each in five colors com-		
	plete	123-28TC	
	15c in twelve bicolours complete		
	129TC		
	24c in twelve bicolours complete		
	130TC		
	30c in fourteen bicolours complete		
	131TC		
	90c in ten bicolours complete	132TC	

United States Proofs

1870	15c orange, large die sunk proof,		
	(70x82) on card	152P1	30.00
1873	1c to 90c complete set of 11 on card		
	156-66P4		41.00
	30c deep brown, trial color proof India		
	on card, (60x74)	165TC	14.50
1875	2c, 5c set of 2 small die proofs, 1903		
	on gray card	178-79P2	12.00
1881-82	1c to 10c set of 5 small die proofs,		
	1903 on gray card 205-9P2		20.00
1883	2c, 4c set of 2 small die proofs, 1903		
	on gray card	210-11P2	12.00
1887	1c, 2c, 3c set of 3 small die proofs,		
	1903 on gray card 212-14P2		19.00
1888	4c to 90c set of 4 small die proofs,		
	1903 on gray card 215-18P2		21.50
	30c orange brown on card, horizontal		
	strip of 7 with imp. & plate		
	No. 405 at bottom	217P4	23.00
1890	5c black-brown, trial color on stamp		
	paper, horizontal strip of 5		
	with part imp. & plate No. 46		
	at bottom	223TC	13.50

Mt. Vernon

The design of the February 22 release of the 1½c Mt. Vernon stamp in the new ordinary U. S. series has a central design of Mt. Vernon facing the Potomac River, as reproduced from a photograph.

U. S. Revenue Proofs

By Clarence W. Brazer, D.Sc.

(Continued from JOURNAL No. 48, page 214.)

Original Sources, Continued

Secondly—E. B. Sterling in December 1884⁽¹⁾ bought of Samuel H. Carpenter, Jr., the U. S. Revenue Record Collection of essays and proofs, of the Butler & Carpenter and Joseph R. Carpenter firm of Philadelphia, which produced the U. S. Revenue stamps under contract with the Government. In Sterling's Revenue Catalog issued January 1, 1886, I find the following:

Proof Revenue Stamps

The list of proofs in Document, Proprietary, Match, Medicine, and Playing Card Stamps, below mentioned, is the balance of the *duplicates* from the celebrated Joseph R. Carpenter collection, which was purchased by me in December 1884. *I have selected one each for my private collection, and have disposed of about half the duplicates.* This list is what remains, and can never be duplicated from the stock of any other dealer, as none are to be had elsewhere, the supply in some cases being limited to a single stamp and not over five in others.

Sterling's Revenue Duplicates

There were therefore at least two of each of the following in his original lot, as he was then only offering leftovers after two years selling of his duplicates.

Document Stamps, First Issue—on India paper and cardboard. This list mentions among others: the \$1 varieties "crimson" which no doubt were on India paper; "10c Power of Attorney and 10c Bill of Lading on one sheet of India paper" which must have been die proofs, as were the 20c pair in my collection.

The *Second and Third Issues*—were complete and all on India paper including the \$200 then priced at \$15, \$500 priced at \$50, and \$5000 priced at \$100. These rare \$200 and \$500 *stamps* were in 1886 priced at \$20 and \$75. These issues were also offered cut from the complete sheets on India paper in sets of 29 denominations (trial color proofs R103TC to R131TC),⁽²⁾ 1c to \$50 in f. light blue; j. orange; a. purple "except 4c green, 1.90 brown, 2.50 green"; b. puce "except 5c green, 1.60 brown, 2.50 brown"; e. dark blue "except 3c green, 10c light blue, 3.50 light blue;" d. dark brown "except 5c blue". Also a set in mixed colors of "blue, orange, red, green, brown, puce," all at \$25.00 per set! These were no doubt from the sheets of proofs from the dies locked together and printed on one sheet, the prices of which now total \$375 for each color.

The *Proprietary Issue*—1872 7 denominations—1c to 10c were offered in 8 trial colors: c. brown, f. light blue, e. dark blue, b. puce, a. purple, g. green, j. orange and l. red all on India paper at 2.50 per set of 7 which now catalog at \$70. These were also trial color die proofs now listed in the same tabulation in Scott's U. S. Catalog. There were also the trial color proofs 1c orange, blue and black mounted on cards with large margins 50 x 50 mm. The large normal color 50c, \$1 and \$5 Proprietary proofs on India paper, were then offered at \$5 per set of three which now catalog \$375.

There were also listed "*Proof Checks*" on India paper. Die Proofs mounted on large cards.

(1) See letters of Dec. 16 and 22 in JOURNAL No. 41 page 34 by this author.

(2) See Scott's U. S. Catalog tabulated list in 14 colors from which letters used here have been applied to Sterling's color names.

2c orange—Eagle in circle	45 x 65 mm.
2c orange—Washington, Perf. to right	130 x 55 mm.

Also other proof checks and essays and an Essay for Bank Check stamp probably R6TC on Gold Beaters skin, perforated, in green, red and blue.

Playing Card Die Proofs—mounted on large cards.

5c blue Dougherty	21 x 25 mm. at 1.00
2c blue Lawrence & Cohen	24 x 31 mm. at 2.00
4c green Lawrence & Cohen	24 x 31 mm. at 10.00

There were also 59 *Match Die Proofs*, 96 *Medicine Die Proofs*.

E. B. Sterling's Private Stamp Collections

E. B. Sterling's personal Postage stamp and Revenue stamp collections were sold in December 1887 and early in 1888 at six auction sales by George A. Leavitt & Co. of New York. The only proof was the rare Dr. Wilson. In 1885 he valued the Carpenter Collection containing about 6,000 varieties at \$2,000 (*Trenton True American*, Jan. 9, 1885) and about that time exhibited the \$5,000 proof. Sterling's collection then contained 5 varieties in different colors of the \$5,000 Revenue proof, which in 1887 he valued at \$100 each, and two shades of the \$500 then valued at \$50 each. "He also had one die set in 11 colors, [now catalogued as a Trial Color Tabulation in Scott's U. S. Catalog], just as submitted by the engraver, Carpenter, to the Government".

At the American Philatelic Association Convention in Chicago early in August 1887, E. B. Sterling exhibited his collection of U. S. Revenue document essays and proofs said to number 6,000 which he then valued at \$5,000. In January, 1888 Mr. Sterling sold his private Revenue Proof collection selected from the Carpenter collection of Revenue Proofs, and the die proofs on India paper of the Postage Proof Collection formed by A. G. Goodall, formerly the President of the American Bank Note Co., to Hiram E. Deats (E. P. S. 70) for \$5,000 as part of a \$7,000 purchase which included coins valued at \$600, 4,000 varieties of paper currency, prehistoric stone and bone implements and other curios. This was then said to be the largest private sale of stamps [*proofs*] to an American collector ever made in the United States. There were also included in the purchase some U. S. envelope proofs in trial colors. The Goodall Collection included Postage die proofs of each design in five colors, which thereafter were called "Goodalls".

"Among these is a stamp that was made on a Bessemer steel, the original having been laid on an iron slab, and then the red hot steel struck on it quickly and thus getting the die." Thus the *Philatelist* of Philadelphia described it in February 1888, and continued, "The Match and Medicine proofs are printed in blue, with large margins [die proofs] and mounted on cardboard; they are truly beautiful and a delightful feast for any philatelist to behold.—The essays are numerous and of many curious and unique designs. Among them are stamps [proofs] bearing the head of an Indian warrior instead of the Father of His Country, also some with Columbus [?] profile instead of those we are used to seeing every day. The essays and proofs are printed in all hues, even to the deepest black and purple of the royal hue. They are printed on all kinds of paper, even to the gold beaters skin, safety and sensitized paper. A volume could be written of this beautiful and strange collection, which is unequalled in this or any other country."

The latter part probably refers to the Postage proofs from the Goodall collection. E. B. Sterling was quoted as saying in October 1887 that this Goodall part of his Postage Proof collection cost him over \$1,000 and was the most valuable collection in existence.

More Duplicate Sheets of Revenue Proofs

On March 18, 1892 E. B. Sterling offered H. E. Deats (for \$900?) 117 duplicate sheets of *Cardboard* and two 2c on India, Proofs of the II, III and Proprietary Issues of Joseph R. Carpenter. Mr. Deats probably bought this lot as for many years he had framed upon his home wall the sheet of III issue 60c with inverted center, not broken until about 1937. This lot consisted of the following:—(all with black centers)

1871-2 II & III ISSUE Documentary

R134P4	1c claret	14 x 15	210 on plate	4 sheets	840
R135P4	2c orange	14 x 15	210 on plate	5 sheets	1050
R135P3	2c on India	14 x 15	210 on plate	1 sheet	210
R105P4	3c blue	17 x 10	170 on plate	2 sheets	340
R136P4	4c brown	17 x 10	170 on plate	4 sheets	680
R137P4	5c orange	17 x 10	170 on plate	3 sheets	510
R138P4	6c orange	17 x 10	170 on plate	3 sheets	510
R109P4	10c blue	17 x 10	170 on plate	2 sheets	340
R139P4	15c brown	17 x 10	170 on plate	4 sheets	680
R111P4	20c blue	17 x 10	170 on plate	1 sheet	170
R112P4	25c blue	17 x 6	102 on plate	4 sheets	408
R140P4	30c orange	17 x 6	102 on plate	4 sheets	408
R141P4	40c brown	17 x 6	102 on plate	4 sheets	408
R115P4	50c blue	17 x 5	85 on plate	4 sheets	340
R142P4	60c orange	17 x 5	85 on plate	1 sheet	85
R142aP4	60c Inverted	17 x 5	85 on plate	1 sheet	85
R143P4	70c green	17 x 5	85 on plate	4 sheets	340
R144P4	\$1.00 green	15 x 6	90 on plate	5 sheets	450
R119P4	\$1.30 blue	15 x 6	90 on plate	2 sheets	180
R120P4	\$1.50 blue	15 x 6	90 on plate	1 sheet	90
R121P4	\$1.60 blue	15 x 6	90 on plate	2 sheets	180
R122P4	\$1.90 blue	15 x 6	90 on plate	2 sheets	180
R145P4	\$2.00 vermillion	12 x 6	72 on plate	3 sheets	216
R146P4	\$2.50 claret	12 x 6	72 on plate	4 sheets	288
R147P4	\$3.00 green	12 x 6	72 on plate	4 sheets	288
R126P4	\$3.50 blue	12 x 6	72 on plate	2 sheets	144
R148P4	\$5.00 vermillion	12 x 6	72 on plate	3 sheets	216
R149P4	\$10.00 green	12 x 6	72 on plate	4 sheets	288
R150P4	\$20.00 orange	9 x 6	54 on plate	3 sheets	162
R130P4	\$25.00 blue	9 x 6	54 on plate	1 sheet	54
R131P4	\$50.00 blue	9 x 6	54 on plate	1 sheet	54

I still have (1956) one full sheet of each of the above 29 sheets of proofs on card (P4) except the R142aP4 Inverted, also one extra sheet of the 2c, 4c, 15c, 40c, \$1, \$3, \$10 and I had a 25c.

Total	10,194
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1871-5 Proprietary Issue

RB1P4	1c green	14 x 15	210 on plate 1A	1 sheet	210
RB1P4	1c green	14 x 15	210 on plate 1B	6 sheets	1260
RB2P4	2c green	14 x 15	210 on plate 1B	4 sheets	840
RB3P4	3c green	17 x 10	170 on plate	3 sheets	510
RB4P4	4c green	17 x 10	170 on plate (?) 7A	1 sheet	170
RB4P4	4c green	17 x 10	170 on plate (?) 7B	2 sheets	340
RB5P4	5c green	17 x 10	170 on plate (?) 7B	4 sheets	680
RB6P4	6c green	17 x 10	170 on plate (?) 7B	3 sheets	510
RB7P4	10c green	17 x 10	170 on plate (?) 7B	3 sheets	510
RB2P3	2c India	14 x 15	210 on plate		

I now have (1956) one full sheet of each of the above 9 sheets of proofs on card (P4), also one extra sheet of the 1c plate 1B, 1 sheet and one sheet of the 5c.

Total	5,030
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Grand Total 15,434

Thirdly—Hiram E. Deats about 1894 bought of Samuel H. Carpenter, Jr. a freight car full of all of his remaining Revenue records, correspondence, essays and proofs, which provided much authoritative data for The Boston Revenue Book.

Some of Mr. Deats collection of Revenue Essays, Proofs and Stamps were sold at auction by the Scott Stamp & Coin Co. at the Collectors Club in New York on May 23, 1901. The sale included many *cardboard proofs* of the First Issue in blocks⁽³⁾ of 4 and 6; also of the Third Issue complete sheets of the 1c and \$1; of the 1871-5 Proprietary issue

⁽³⁾Probably some of the blocks in this sale are those mentioned by P. H. Ward, Jr. in Mekeel's, February 10, 1956.

complete sheets of the 1c, 2c, 3c, 4c, 5c, 6c, and 10c. Also singles of the 50c, \$1, and \$5. The latter then brought \$17.

Among the *India paper* proofs were 51 varieties of the First Issue, and values from 1c to \$15 in blocks of 4, and also 1c to \$20 in blocks of 6. Among the *India paper trial colors* were 1c Proprietary black, 2c Proprietary (on card) black, 2c Certificate violet [ultramarine], 30c Foreign Exchange magenta [red], \$1.90 blue and black, all in blocks of 4.

The Trial Color Die Proofs of the 10c Bill of Lading and 10c Power of Attorney on one piece of India paper in green. Of the 1871-5 Proprietary Issue the sets offered from 1c to 10c were in f. ultramarine, e. blue, a. violet, j. orange, d. dark brown, b. dark violet and in l. red (as listed by Sterling in 1886) and large die proofs of the 1c in four colors. Of the Second and Third Issue of the 1c, 2c, 3c, 4c, 20c, 50c, \$1.50, \$2.00 he then offered 8 colors of each; of the 5c 4 colors; of the 6c, 10c, 40c, 60c 9 colors each; of the 15c 5 colors; 25c, 30c, 70c, \$3, \$3.50, \$5, \$10, \$20, \$25, \$50 7 colors each. Many of these were *gum* stained.

--- There were also many proofs in normal and trial colors of Match and Medicine stamps.

--- This Sale of Deats Revenue Essays included the American Bank Note Co. bicolor 25c Liberty head, 6 of the National Bank Note Co. bicolor \$1 Lincoln head; and 3 of the set with centers containing State coats of arms; rare Trial Color die proofs of the \$3.50 in black, \$25 in green & violet and \$25 in scarlet & blue. He then offered the \$200 black eagle perforated essay in green and brown frames.

Mr. Deats' purchase from Samuel H. Carpenter in 1894 included the remaining record sheets of proofs etc. Many of these were sold through the New England Stamp Co. about 20 years after the stamp data was incorporated into the Boston Revenue Book. After these sales, in 1915 what remained was purchased by A. W. Bachelder who sold from it for several years, when the lot was sold to Daniel F. Kelleher who sold a grand lot to the late Judge Robert S. Emerson, which after his death were acquired by the late Robert P. Hackett whose heirs recently sold all to a collector.

Judge Robert S. Emerson's Revenue Proofs

In 1935 Judge Emerson's collection included, among many others, the following.

The large Record album with Index and dates "First Printed" and "First Approved" of mounted India paper proofs as listed in the first part of this story. This book was not broken as reported in JOURNAL No. 48, at bottom of page 206. To focus attention on the unusual proofs included in the detailed list published above, a few are here again mentioned. There were included the following First Issue India paper small die proofs some of which are not yet (1956) listed in Scott's U. S. Catalog, 2c Telegraph Essay orange, and black, printed Jan. 9, 1863; 2c Playing Cards blue, and black; 5c Agreement red, and black; and a 5c Proprietary Essay red, and black, printed Aug. 25, 1864; 10c Bill of Lading blue, and black; 10c Certificate blue, and black; 10c Contract blue, and black; 10c Power of Attorney blue, and black; 25c Bond red; 25c Certificate red; 25c Entry of Goods red, and black; 25c Protest red; 25c Warehouse Receipt red; 25c Power of Attorney red; 25c Life Insurance red; 30c Foreign Exchange black; 50c Mortgage blue; 50c Passage Ticket blue; 50c Surety Bond blue; and Essays for a 50c Insurance blue printed July 18, 1867 and a 50c Proprietary in blue, and in black, not dated. All values of the \$1 in normal red, and the \$1 Mortgage in black; \$1.50 in black; \$2 Probate of Will normal red, and black; \$2.50 Inland Exchange violet; \$3.50 Inland Exchange blue, also a \$3.50 Essay printed Dec. 9, 1862; \$5 Charter Party black; \$10 Charter Party green; \$10 Conveyance green; \$10 Mortgage green; \$10 Probate of Will green; \$20 Probate of Will red; \$25 Mortgage red; \$50 U. S. I. R. green, and black. Also \$5 and \$25 General Essays in black "Never printed".

The Second and Third Issues included India paper proofs of the \$5 in carmine and black; \$10 in blue-green and black; \$25 in carmine and black; \$50 in green and black.

The Match and Medicine proofs were apparently complete as to those produced by Carpenter. I noted Lee & Osgood blue, and Thomas E. Wilson in black on India paper plate proof. There was also Swains 6c and 8c normal colors without initials.

Judge Emerson's Card Plate Proofs

Judge Emerson also had two albums filled with large blocks of cardboard plate proofs each filling a page. The First Issue included blocks of practically all catalog listed values of cardboard proofs except the \$200, from blocks of 90 of the 1c to blocks of 24 of the \$50 and including a block of 72 of the 15c Foreign Exchange; a block of 40 of the 25c Entry of Goods; a block of 35 of the very rare \$1 Passage Ticket. Of the Match & Medicine proofs on cardboard there were about 30 varieties including Swain's 6c without initials. A list of proofs included in these two books follows.

First Issue Document Proofs

			Block	Size	Breakdown
R1P4	1c Red	Express	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R2P4	1c Red	Playing Cards	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R3P4	1c Red	Proprietary	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R4P4	1c Red	Telegraph	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R5P4	2c Blue	Bank Check	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R7P4	2c Blue	Certificate	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R9P4	2c Blue	Express	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R11P4	2c Blue	Playing Cards	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R13P4	2c Blue	Proprietary	9 x 10	7 3/4 x 10"	20 Blocks 4 10 Singles
R16P4	3c Green	Foreign Exchange	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R17P4	3c Green	Playing Cards	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R18P4	3c Green	Proprietary	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R19P4	3c Green	Telegraph	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R20P4	4c Brown	Inland Exchange	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R21P4	4c Dark Violet	Playing Cards	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R22P4	4c Dark Violet	Proprietary	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R23P4	5c Red	Agreement	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R24P4	5c Red	Certificate	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R25P4	5c Red	Express	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R26P4	5c Red	Foreign Exchange	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R27P4	5c Red	Inland Exchange	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R28P4	5c Red	Playing Cards	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles
R30P4	6c Orange	Inland Exchange	8 x 9	7 x 10 1/4 "	16 Blocks 4 8 Singles

			Block	Size	Breakdown
R32P4	10c Blue	Bill of Lading	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R33P4	10c Blue	Certificate	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R34P4	10c Blue	Contract	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R35P4	10c Blue	Foreign Exchange	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R36P4	10c Blue	Inland Exchange	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R37P4	10c Blue	Power of Attorney	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R39P4	15c Brown	Foreign Exchange	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R40P4	15c Brown	Inland Exchange	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R41P4	20c Red	Foreign Exchange	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R42P4	20c Red	Inland Exchange	8 x 9	7 x 10 ¼ "	16 Blocks 4 8 Singles
R43P4	25c Red	Bond	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R44P4	25c Red	Certificate	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R45P4	25c Red	Entry of Goods	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R46P4	25c Red	Insurance	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R47P4	25c Red	Life Insurance	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R48P4	25c Red	Power of Attorney	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R49P4	25c Red	Protest	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R50P4	25c Red	Warehouse Receipt	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R51P4	30c Dark Lilac	Foreign Exchange	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R52P4	30c Dark Lilac	Inland Exchange	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R53P4	40c Brown	Inland Exchange	8 x 5	7 x 10 "	8 Blocks 4 8 Singles
R54P4	50c Blue	Conveyance	8 x 4	7 x 9 "	8 Blocks 4
R55P4	50c Blue	Entry of Goods	8 x 4	7 x 9 "	8 Blocks 4
R56P4	50c Blue	Foreign Exchange	8 x 4	7 x 9 "	8 Blocks 4
R57P4	50c Blue	Lease	8 x 4	7 x 9 "	8 Blocks 4
R58P4	50c Blue	Life Insurance	8 x 4	7 x 9 "	8 Blocks 4
R59P4	50c Blue	Mortgage	8 x 4	7 x 9 "	8 Blocks 4
R60P4	50c Blue	Original Process	8 x 4	7 x 9 "	8 Blocks 4
R61P4	50c Blue	Passage Ticket	8 x 4	7 x 9 "	8 Blocks 4
R62P4	50c Blue	Probate of Will	8 x 4	7 x 9 "	8 Blocks 4
R63P4	50c Blue	Surety Bond	8 x 4	7 x 9 "	8 Blocks 4
R64P4	60c Orange	Inland Exchange	8 x 4	7 x 9 "	8 Blocks 4
R65P4	70c Green	Foreign Exchange	8 x 4	7 x 9 "	8 Blocks 4
R66P4	1.00 Red	Conveyance	7 x 5	7 x 10 "	6 Blocks 4 11 Singles
R67P4	1.00 Red	Entry of Goods	7 x 5	7 x 10 "	6 Blocks 4 11 Singles
R68P4	1.00 Red	Foreign Exchange	7 x 5	7 x 10 "	6 Blocks 4 11 Singles
R69P4	1.00 Red	Inland Exchange	7 x 5	7 x 10 "	6 Blocks 4 11 Singles
R70P4	1.00 Red	Lease	7 x 5	7 x 10 "	6 Blocks 4 11 Singles
R71P4	1.00 Red	Life Insurance	7 x 5	7 x 10 "	6 Blocks 4 11 Singles
R72P4	1.00 Red	Manifest	7 x 5	7 x 10 "	6 Blocks 4 11 Singles

				Block	Size	Breakdown
R73P4	1.00	Red	Mortgage	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R74P4	1.00	Red	Passage Ticket	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R75P4	1.00	Red	Power of Attorney	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R76P4	1.00	Red	Probate of Will	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R77P4	1.30	Orange	Foreign Exchange	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R78P4	1.50	Blue	Inland Exchange	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R79P4	1.60	Green	Foreign Exchange	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R80P4	1.90	Dark Violet	Foreign Exchange	7 x 5	7 x 10"	6 Blocks 4 11 Singles
R81P4	2.00	Red	Conveyance	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R82P4	2.00	Red	Mortgage	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R83P4	2.00	Red	Probate of Will	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R84P4	2.50	Red	Inland Exchange	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R85P4	3.00	Green	Charter Party	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R86P4	3.00	Green	Manifest	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R87P4	3.50	Blue	Inland Exchange	6 x 5	7 1/2 x 10"	6 Blocks 4 6 Singles
R88P4	5.00	Red	Charter Party	8 x 4	8 x 10"	8 Blocks 4
R89P4	5.00	Red	Conveyance	8 x 4	8 x 10"	8 Blocks 4
R90P4	5.00	Red	Manifest	8 x 4	8 x 10"	8 Blocks 4
R91P4	5.00	Red	Mortgage	8 x 4	8 x 10"	8 Blocks 4
R92P4	5.00	Red	Probate of Will	8 x 4	8 x 10"	8 Blocks 4
R93P4	10.00	Green	Charter Party	8 x 4	8 x 10"	8 Blocks 4
R94P4	10.00	Green	Conveyance	8 x 4	8 x 10"	8 Blocks 4
R95P4	10.00	Green	Mortgage	8 x 4	8 x 10"	8 Blocks 4
R96P4	10.00	Green	Probate of Will	8 x 4	8 x 10"	8 Blocks 4
R97P4	15.00	Blue	Mortgage	6 x 4	7 3/4 x 10"	6 Blocks 4
R98P4	20.00	Orange	Conveyance	6 x 4	7 3/4 x 10"	6 Blocks 4
R99P4	20.00	Orange	Probate of Will	6 x 4	7 3/4 x 10"	6 Blocks 4
R100P4	25.00	Red	Mortgage	6 x 4	7 3/4 x 10"	6 Blocks 4
R101P4	50.00	Green	Internal Revenue	6 x 4	7 3/4 x 10"	6 Blocks 4

Private Medicine Proofs

				Block	Size
RS4P4	1c	Black	J. C. Ayer & Co.	11 x 2	7 1/4 x 11"
RS5TCP4	1c	Black	D. S. Barnes	8 x 4	7 1/2 x 10 1/2"
RS9P4	4c	Blue	J. C. Ayer & Co.	4 x 6	7 1/2 x 11 1/2"
RS16TCP4	2c	Black	D. S. Barnes	9 x 3	2 1/2 x 10 1/2"
RS17TCP4	4c	Black	D. S. Barnes	9 x 2	8 1/2 x 8 1/2"
RS31P4	1c	Green	W. T. Blow	5 x 14	8 x 10 1/4"
RS32P4	1c	Black	B. Brandeth (Pills)	8 x 8	8 1/2 x 10"
RS39P4	1c	Black	John I. Brown & Sons	3 x 10	7 1/2 x 10"
RS40P4	2c	Green	John I. Brown & Sons	3 x 10	7 1/2 x 10"
RS41P4	4c	Brown	John I. Brown & Sons	3 x 10	7 1/2 x 10"
RS66P4	1c	Black	Jeremiah Curtis & Son	3 x 10	7 1/2 x 10 1/4"
RS84P4	1c	Lake	B. A. Fahnestock	3 x 14	7 3/4 x 10"
RS88P4	1c	Black	Fleming Bros.	11 x 5	7 1/2 x 11 3/4"
RS89P4	1c	Blue	Fleming Bros.	10 x 3	7 1/2 x 11"
RS118P4	1c	Red	Herricks (Pills & Plasters)	8 x 9	7 x 9 3/4"
RS124P4	1c	Blue	Holloways (Pills & Ointment)	4 x 12	8 x 10 1/2"
RS132P4	4c	Black	Hostetter & Smith	11 x 2	7 1/4 x 11 1/4"
RS139TCP4	2c	Black	T. J. Husband	3 x 13	7 3/4 x 10 1/2"

				Block Size
RS144P4	1c Blue	Dr. D. Jayne & Son	3 x 11	9 1/4 x 10 1/2 "
RS145P4	2c Black	Dr. D. Jayne & Son	3 x 11	9 1/4 x 10 1/2 "
RS146P4	4c Green	Dr. D. Jayne & Son	3 x 11	9 1/4 x 10 1/2 "
RS208P4	1c Green	A. B. & D. Sands	2 x 16	8 x 10 1/2 "
RS231P4	6c Orange	Swaims	1 x 8	6 1/2 x 11 "
RS242P4	1c Black	John L. Thompson	10 x 10	8 1/2 x 10 "
RS266P4	1c Blue	Dr. E. L. Soule	2 x 3	6 3/4 x 11 "
RS274P4	1c Green	Wrights	9 x 10	7 3/4 x 10 "

Private Perfumery Essays

RT1E-A4	1c Red	S. Bazin	2 x 13	7 x 10 "
RT1E-B4	2c Blue	S. Bazin	2 x 13	7 x 10 "
RT1E-C4	3c Green	S. Bazin	2 x 13	7 x 10 "

The lot obtained by H. E. Deats from Samuel H. Carpenter and sold to the New England Stamp Co. also included a full set of sheets of cardboard proofs of the Second, Third & 1871 Proprietary Issues which are now in the Brazer Collection. Mr. Kelleher sold the remaining Revenue Proof sheets, blocks, etc. to Arthur C. Lane, who after selling the Private Proprietary sheets, many blocks and singles for several years, in 1934 sold all that remained of the original Carpenter Revenue Proofs to Clarence W. Brazer.

(To be Continued.)

Essays and Proofs Featured in the Journal of The American Stamp Club of Great Britain

Two pages on United States Essays and Proofs, compiled by Sol Altmann of our Society are contained in Journal No. 4 of the American Stamp Club of Great Britain. These listings are largely from prior writings of this reviewer outlining the various kinds of U. S. Essays and Proofs as written for the "First American Philatelic Congress Book."

The American Stamp Club of Great Britain was formed in the fall of 1954. Sir Nicholas Waterhouse, K. B. E., is patron. John Amos is president and editor of the journal; J. E. Chase, honorary secretary; J. C. Kelly, honorary treasurer and Dr. O. Bacher, honorary expert consultant. By September 1955 there were sixty members and Journal No. 4 was published. In addition to the aforementioned Essay-Proof feature there are two pages of editorial notes and a five page scholarly paper on "Confederate States Stamps and Postal History," by M. A. Appleby. (This will be continued.) A page is devoted to U. S. Modern Locals, by R. E. Pegg. (This is a continuation from Journal No. 3.) Tabulations of new U. S. A. commemorative issues, new U. S. A. ordinary issues, a U. S. A. post office directory and data on new United Nations issues complete this most interesting thirteen page journal. Pages are letter size, single spaced, and neatly mimeographed.

The society conducts The Exchange Packet (approval books). The annual general meeting was called for October 21 at 53 Leadenhall St., London, E. C. 3, England, at 6:15 p. m., for annual election of officers.

We are pleased to wish the American Stamp Club all success.—C. W. B.

The E-P Society Catalog of Essays and Proofs

Actually Seen by the Catalog Committee

Clarence W. Brazer, D.Sc., Chairman

Kenneth Minuse, Vice Chairman

All essay and proof numbers are based on Scott's Standard Postage Stamp Catalogue numbers with suffix of E for Essay and P for Proof, plus a capital letter for each design and a small lower case letter for varieties. Illustrations are 1½ natural size.

Our Definitions. See JOURNAL No. 1, p. 31.

Color numbers are from Ridgway's Color Standards, with Brazer's color names. See JOURNAL No. 1, p. 34. The previously named dismal set are now named dingy.

Values where given are about 20% above current retail prices. Pricing is relative.

The Committee will welcome any information as to values of items listed and submissions for listing and illustration of all foreign essays and proofs not previously listed herein, and also any U. S. essays and proofs not now listed in Brazer's nor Scott's U. S. catalogs. Submissions should be sent by registered mail with self-addressed and stamped envelope for return. It is hoped that we may gradually accumulate a list of all known in private ownership.

Identifications may be given by number only, thus—87E-A 3 i/1, which can be translated into correct color name by use of chart on page 38 of JOURNAL No. 1.

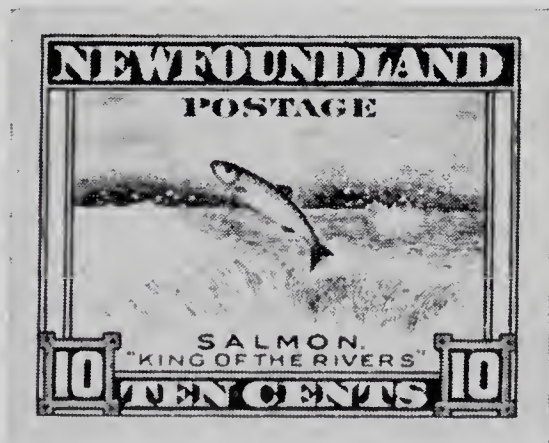
Note—India paper when printed is pressed on card board backing and many impressions are found adhering to this original cardboard backing. All listings are imperforate unless otherwise stated.

ABBREVIATIONS

C —Canceled	h. —horizontal	2 —die print small margins
E —Essay	d. —diagonal	3 —plate print on India paper
P —Proof	t. —top	4 —plate print on cardboard
N —Normal color proof	b. —bottom	5 —plate print on stamp paper imperf.
TC —Trial Color proof	c. —center	6 —plate print on stamp paper perf.
S —Specimen overprint, plus type A, etc.	l. —left	7 —plate print on experimental paper
v. —vertical reading up	r. —right	
	1 —die print large margins	

Newfoundland

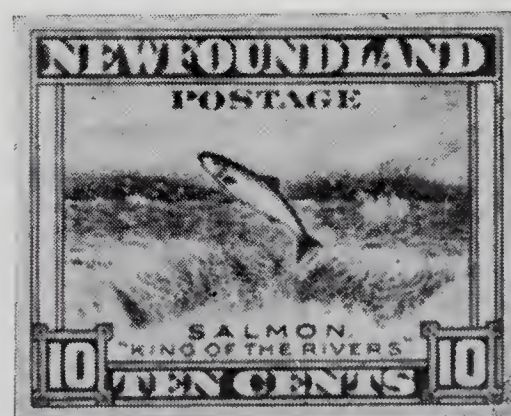
(Cont'd from Journal No. 48 Page 223)



196E-Ab

b. Large die sunk essay without horizontal lines in side borders. On stiff 19 f/2 dull faint y-o-yellow

paper .005" thick about 115x72mm.
3 i/0 deep o-red 50.00
17 m/4 smoky dusky y-y
orange 50.00



193E-Ac

193E-Ac. Large die sunk essay without horizontal lines in border, water and sky more finished than b.



193TC

193TC. 10 Cents.

Trial color large die sunk proof on 19 f/2 dull faint o-y-yellow wove paper .005" thick about 115x76mm.

3 i/0 deep o-red 50.00

193P. 10 Cents.

Die No. 972.

Size of die sinkage 81x57.5mm.

1b. Large die sunk proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick about 86x62mm.

21 m/3 dingy dusky o-y yellow (N) 50.00



194E-C

194E-C. 14 Cents.

Size of die sinkage 82.5x56mm. Unfinished large die essay. Fans in corners of vignette missing.

b. Large die sunk essay on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick about 84x61mm.

71 o/5 slate-black 75.00

194P.

Size of die sinkage 82x56mm.

1b. Large die sunk proof on 21 g/2 dull v. faint o-y yellow wove paper .004" thick die size.

71 o/5 slate-black 50.00



195E-Aa

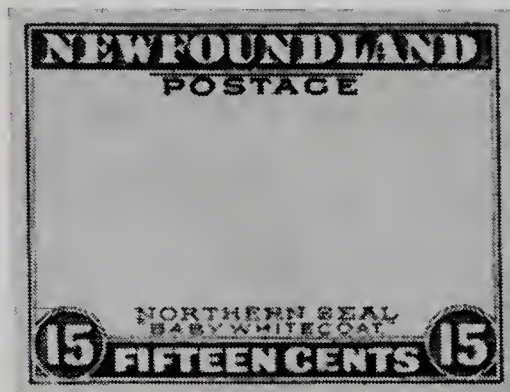
June 11, 1931.

195E-A. 15 Cents.

Size of die sinkage 81x57mm.

a. Large die sunk essay of frame lines only. On stiff white wove paper .005" thick about 115x62mm.

69 m/0 dusky r-v red (N) 25.00



195E-Ab

June 18, 1931.

b. Large die sunk essay of frame and lettering only. On stiff white wove paper .005" thick about 115x60mm.

69 m/0 dusky r-v red (N) 35.00

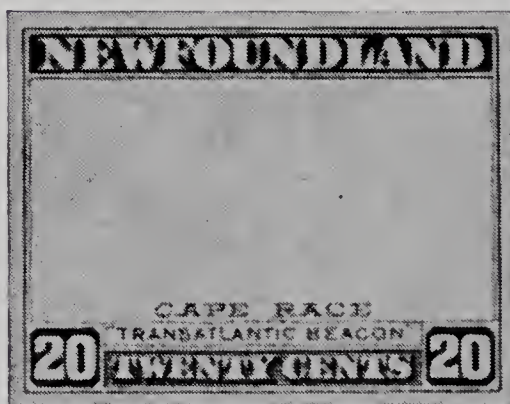
195P. 15 Cents.

Size of die sinkage 79.5x58mm.

1b. Large die sunk proof on 21 g/2 dull v. faint o-y yellow wove paper .004" thick about 85x62mm. or larger.

71 i/1 dim deep v-r red (N) 50.00

71 k/1 dim dark v-r red (N) 50.00
dated "10/7/31."



196E-Ab

196E-A. 20 Cents.

Size of die sinkage 82x57mm.

a. Large die essay of frame. On 21 g/2 dull v. faint o-y-yellow wove paper .004" thick about 61x93mm. Written on face in pencil "Wolfenden 21/5/31".

35 n/1 dim v. dusky green 40.00

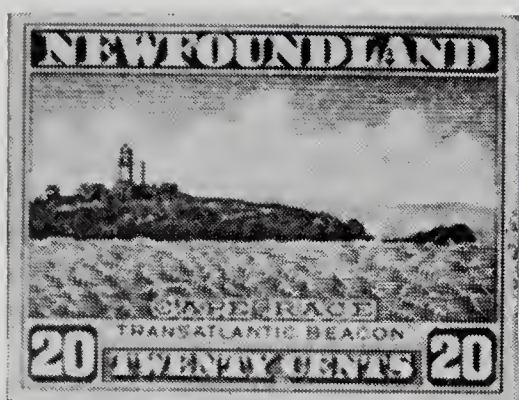
b. Large die sunk essay of frame and lettering only. On stiff white wove paper .005" thick about 115x64mm.

37 m/2 dull dusky g-b green (N) 35.00



196E-Ac

- c. Large die sunk essay without sea water. On stiff white wove paper .005" thick about 115x62mm.
37 m/2 dull dusky g-b
green (N) 50.00



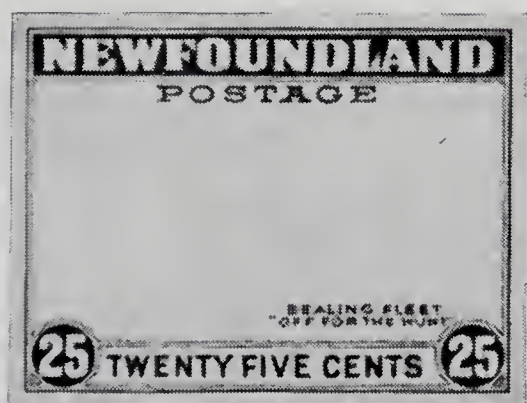
196E-Ad

June 4, 1931.

- d. Large die sunk essay with sea all different and postage missing. On stiff white wove paper .005" thick about 115x62mm.
37 m/2 dull dusky g-b
green (N) 50.00

196P. 20 Cents.

1. Large die proof
Wanted to see for listing.



197E-Ab

July 10, 1931.

197E-A. 25 Cents.

- Size of die sinkage 82x57mm.
b. Large die sunk essay of frame and lettering only. On stiff white wove paper .005" thick about 120x74mm.
3 k/0 dark o-red 35.00



197E-Ac

July 11, 1931.

- c. Large die sunk essay as b. with first state of the vignette without sky and water. On stiff white wove paper .005" thick about 96x72mm.
3 k/0 dark o-red 50.00

197P.

Die No. 962.

Wanted to see for listing.

- 197P5. Plate proof on 21 g/2 dull o-y yellow wove paper .0055" thick imperf. without gum.
23 m/5 yellow-black 15.00
block of 4 75.00



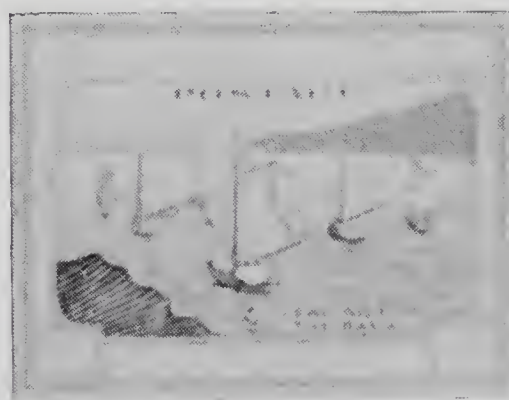
198E-Ab

July 1, 1931.

198E-A. 30 Cents.

Size of die sinkage 81x58mm.

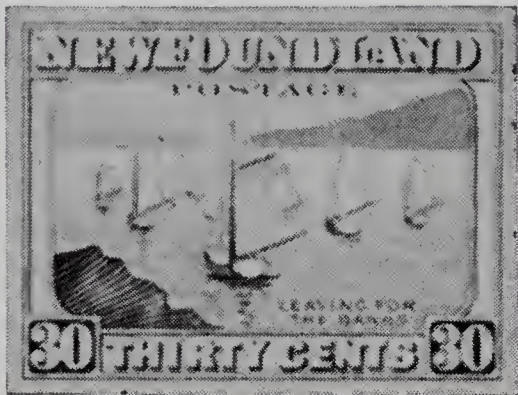
- b. Large die sunk essay of frame with vignette boats distant and foreground rocks without water. On stiff white wove paper .005" thick about 115x61mm.
49 m/0 dusky blue (N) 50.00



198E-Ac

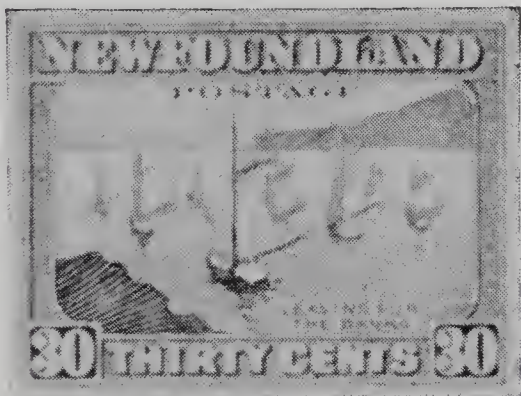
July 7, 1931.

- c. Large die sunk essay as b. with water and sky added. On stiff white wove paper .005" thick about 115x62mm.
49 m/0 dusky blue (N) 50.00



198E-Ad

- d. Large die sunk essay as c. with top and bottom lettering added, sides of frame blank. On stiff white wove paper .005" thick about 115x79mm.
49 m/0 dusky blue (N) 50.00



198E-Ae

July 28, 1931.

- e. Large die sunk essay with unfinished foreground rocks. On stiff white wove paper .005" thick about 100x73mm.
49 m/0 dusky blue (N) 50.00

198P. 30 Cents.

Size of die sinkage 81x57.5mm.

- 1b. Large die sunk proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick about 98x70mm.
51 m/1 dim dusky b-v-blue (N) 50.00

1932.

208TC. 7 Cents.

Die No. 1029.

Size of die sinkage 57x78(?)mm.

- 1c. Trial color large die sunk proof on wove stamp paper .0035" thick wmk. 224, die size.
71 o/5 slate-black 50.00

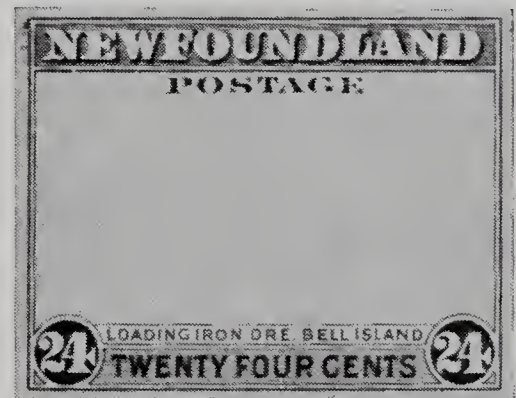
208P5. Plate proof on 21 g/2 dull v. faint o-y yellow wove paper .004" thick imperf. without gum.

9 e/1 dim v. dark o-r
orange (N) 15.00
block of 4 75.00

209P. 8 Cents.

Size of die sinkage 82x57.5mm.

- 1b. Large die sunk proof on 21 g/2 dull v. faint o-y yellow wove paper .004" thick about 95x65mm.
3 j/0 v. deep o-red (N) 50.00



210E-B

210E-B. 24 Cents.

Size of die sinkage 82x60.5mm.

- b. Large die essay of frame only
On 21 g/2 dull v. faint o-y-yellow wove paper .004" thick about 88x65mm.
45 k/1 dim dark b-g blue 40.00

210TC. 24 Cents.

Die No. 1028.

Size of die sinkage 80x60mm.

- 1c. Trial color large die sunk proof on wove stamp paper .0035" thick wmk. 224 die size.
23 m/5 yellow-black 50.00

210P.

Die No. 1028.

Size of die sinkage 80x60mm.

- 1c. Large die sunk proof on wove stamp paper .0035" thick wmk. 224 die size.
45 m/1 dim dusky b-g blue (N) 50.00
5. Plate proof on 21 g/2 dull o-y yellow wove paper .0055" thick. imperf. no gum.
43 m/0 dusky g-blue (N) 15.00
block of 4 75.00

1933.

211TC-O 15 Cents.

Trial color plate proof of overprint in sheet of 5x5=25.

5. On 15 f/0 faint y-orange diagonally wove paper .005" thick 223x223 mm.
1 i/0 deep red, sheet of 25 150.00

1933. Sir Humphrey Gilbert Issue**212P. 1 Cent.**

Die No. 1096.

Size of die sinkage 57x79mm.

- 1b. Large die sunk proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick, about 54x63mm.
- | | |
|------------------------|-------|
| 49 m/5 blue-black | 50.00 |
| 69 o/5 black | 50.00 |
| 71 o/5 slate-black (N) | 50.00 |

- 1c. Large die sunk proof on wove stamp paper .0035" thick about 62x75mm.

71 o/5 slate-black (N)	50.00
------------------------	-------

213P. 2 Cents.

Die No. 1094.

Size of die sinkage 64.5x50mm.

- 1b. Large die proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" (2 known).
- | | |
|--------------------------------|-------|
| 33 m/1 dim dusky g-y green (N) | 50.00 |
|--------------------------------|-------|

214P. 3 Cents.

Die No. 1007.

Size of die sinkage 59x62mm.

- 1b. Large die sunk proof on 21 g/2 dull v. faint o-y yellow wove paper .004" thick about 60x67mm. (2 known)
- | | |
|------------------------|-------|
| 11 k/0 dark orange (N) | 50.00 |
|------------------------|-------|

215P. 4 Cents.

Die No. 1095.

Size of die sinkage 76x56mm.

- 1b. Large die sunk proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick.
- | | |
|---------------------|-------|
| 71 i/0 deep v-r red | 50.00 |
|---------------------|-------|

217TC. 7 Cents.

- 1b. Trial color large die sunk proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick. On face is pencil mss. "Final 14/6".

7 m/0 dusky r-orange	50.00
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219P. 9 Cents.

Die No. 1098.

Size of die sinkage 80(?)x56mm

- 1b. Large die proof on 21 g/2 dull v faint o-y-yellow diagonal mesh wove paper .004" thick. (2 known).
- | | |
|-------------------------------|-------|
| 51 m/1 dim dusky b-v blue (N) | 50.00 |
|-------------------------------|-------|

223P. 20 Cents.

- 1b. Large die proof on 21 g/2 dull v. faint o-y-yellow wove paper .004" thick about 69x50mm. matted with 13 f/4 smoky faint o-y-orange card 69x50mm.

37 m/1 dim dusky g-b green (N)	50.00
--------------------------------	-------

**1938. By Perkins, Bacon & Co.
For John Dickinson & Co.****245P. 2 Cents.**

Die No. 1238.

Size of die sinkage 63x87mm.

1. Large die proof on white wove paper 68x95mm.
- | | |
|----------------------------|-------|
| 33 m/1 dim dusky g-y green | 50.00 |
|----------------------------|-------|

246P. 3 Cents.

Die No. 1239.

Size of die sinkage 62.5x89mm.

1. Large die proof on white wove paper 68x95mm.
- | | |
|------------------------|-------|
| 1 k/1 dim dark red (N) | 50.00 |
|------------------------|-------|

247P. 4 Cents.

Die No. 1236.

Size of die sinkage 62x over 95mm.

1. Large die proof on white wove paper 68x95mm.
- | | |
|----------------------------------|-------|
| 47 n/1 dim v. dusky g-b blue (N) | 50.00 |
|----------------------------------|-------|

248P. 7 Cents.

Die no. 1237.

Size of die sinkage 61.5x over 95 mm.

1. Large die proof on white wove paper 68x95mm.
- | | |
|-----------------------------------|-------|
| 47 n/2 dull v. dusky g-b blue (N) | 50.00 |
|-----------------------------------|-------|

**By Canadian Bank Note Co., Ltd.
Ottawa.****Oct. 15, 1941. Grenfell Issue.****252P. 5 Cents.**

Die No. XC-3817.

Size of die sinkage 88x72mm.

1. Die proof on India paper die sunk on card 6"x9". (One is dated March 1, 1943).
- | | |
|------------------------------------|--------|
| 48 n/1 dim v. dusky m.g-b blue (N) | 250.00 |
|------------------------------------|--------|

1943**267P. 30 Cents.**

Die No. X-C 3887.

Size of die sinkage 89x76mm.

1. Large die proof on India paper die sunk on card. (1 known dated March 1, 1943).
- | | |
|----------------------------|--------|
| 71 j/0 v. deep v-r-red (N) | 250.00 |
|----------------------------|--------|

Air Mail



CIE-A

April 1919.

CIE-A. 3 Cents.

Essay for overprint on 1919 3c stamp. Vertical spacing between lines of black type is wider and overprint is 22.2mm high overall, whereas type adopted is only 19.5mm. high. Block of 3x4=12 seen with stamp initialed on gum "J. A. R." in mss. (Postmaster A. R. Robinson). A strip of 3 also has "J. A. R." on gum and center stamp overprint has S of TRANS inverted and dropt .5mm below other letters.

7 m/2 dull dusky red-orange (N)

By Whitehead, Morris & Co., London.



C3aE-A

View of Narrows and Aeroplane.
(Stag at left.)

Nov. 27, 1922.

C3aE-A. 10 Cents.

Size of design 22.2x18.2mm.
Designed by Archibald Gibb.
Retouched color photo mounted on card with beveled card mat 113x88mm., ink dated in upper right corner and "O" in lower left corner. Pencil notation "rejected 18+23-12-22". (Unique).
13 n/2 dull v. dusky o-y
orange 150.00



C3aE-B

Jan. 15, 1923.

View of Narrows and Aeroplane.
(Stag at right.)

C3aE-B. 10 Cents.

Size of design 22x18.2mm.

Retouched color photo mounted on card with beveled card mat 113x88mm, ink dated in upper right corner and ink "W" in lower left corner. Pencil notation "CCCW of Narrows and Harbor not Aeroplane or Entrance to St. Johns/ not yet approved." (Unique).

13 n/2 dull v. dusky o-y
orange

150.00



C3bE-A

Nov. 27, 1922.

Vickers-Vimy aeroplane at Quidi Vidi
Prior to First Direct Atlantic Flight.

C3bE-A. 15 Cents.

Size of design 22.3x18mm.

Retouched color photo mounted on card with beveled card mat 113x88mm., ink dated in upper right corner and ink "P" in lower left corner. (Unique).

13 n/2 dull v. dusky o-y
orange

150.00

1931.

C6TC. 15 Cents.

Die No. 919.

Size of die sinkage 56x82.5mm.

1b. Trial color large die sunk proof on
21 f/2 dull faint o-y yellow diagonal mesh wove paper 68x94mm.
9 m/1 dim dusky o-r
orange (brown) 75.00
69 o/5 black 85.00

C6P1b. Large die sunk proof on 21 f/2
dull faint o-y-yellow diagonal mesh
wove paper 68x94mm.
13 m/3 dingy dusky o-y
orange (brown) 75.00

C7TC. 50 Cents.

Die No. 920.

Size of die sinkage 83x57mm.

1b. Trial color large die sunk proof on
21 f/2 dull faint o-y-yellow dia-
gonal mesh wove paper 98x64mm.
69 o/5 black 75.00

1c. Trial color large die proof on stamp
paper w'm'k. 224 Coat of Arms
about 83x57mm.
71 o/5 slate-black 75.00

C7P1b. Large die sunk proof on 21 f/2
dull faint o-y-yellow diagonal mesh
wove paper 94x68mm.
35 m/1 dim dusky green
(N) 90.00

C8TC. 1 Dollar.

Die No. 918.

Size of die sinkage 81x57mm.

1b. Trial color large die sunk proof on
21 f/2 dull faint o-y yellow dia-
gonal mesh wove paper 94x68mm.
69 o/5 black 75.00

1c. Trial color large die proof on stamp
paper w'm'k. 224 Coat of Arms
about 79x53mm.
71 o/5 slate-black 75.00

C8P1b. Large die sunk proof on 21 f/2
dull faint o-y-yellow diagonal mesh
wove paper 94x67mm.
48 n/1 dim v. dusky m.g-b
blue (N) 90.00

1c. Trial color large die proof on stamp
paper w'm'k. 224, coat of arms
about 52x76mm.
71 o/5 slate-black 75.00

By Canadian Bank Note Co., Ltd.

March 1, 1943.

C19P1. 7 Cents.

Die No. X-C-3892.

Size of die sinkage 88x74mm.

Large die proof on India paper die
sunk on 6"x9" card stamped on
back Mar. 1, 1943. (1 known).

49 m/0 dusky blue 100.00

Postage Due

By Whitehead, Morris & Co., London.



J2E-A

Nov. 27, 1922.

J2E-A. 2 Cents.

Size of design 18x22.5mm. (Verti-
cal)

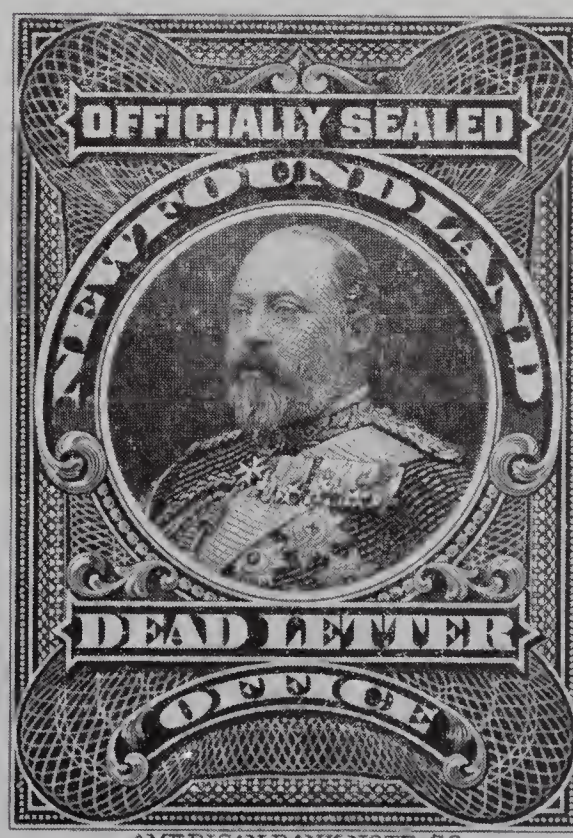
Designed by Archibald Gibb.

Color photo mounted on card with
beveled card mat 88x113mm., ink
dated in upper right corner and
ink "S" in lower left corner. (Pos-
sibly unique)

71 i/0 deep v-r red 75.00

Official Seals.

By American Bank Note Co.



OS2P

OS2P.

3. Plate proof on proof paper.

69 o/5 black 25.00



UX1P



UX2P



UX3P3.

By British American Bank Note Co., Montreal.



UX5P.

Post Cards

By American Bank Note Co.

1871.

UX1P. 1 Cent.

Size of die sinkage 141x86mm.

1. Large die proof on India paper, die sunk on card. (1 of each color known)

1 j/1 dim deep red	60.00
3 m/0 dusky o-red	60.00

UX1P2. Same not die sunk with about 2mm. margins about design. (1 of each color known)

7 m/1 dim dusky r-orange	50.00
11 k/0 dark orange	50.00
13 m/0 dusky o-y-orange	50.00

1875.

UX2P1. Large die proof on India paper, die sunk on card. (1 known)

41 k/0 dark b-b green	60.00
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UX2P2. Small die proof on India paper on card with about 2mm. margins about design. (1 known)

37 n/1 dim v. dusky g-b green (N)	50.00
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1879.

UX3P. 2 Cents.

3. Plate proof on India paper.

5 k/0 dark o-red (N)	50.00
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UX4P. 1 Cent.

3. Plate. proof on India paper with about 2mm. margins about design.

35 n/1 dim v. dusky green (N)	50.00
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UX10E-A

1904.

UX10E-A. 1 Cent.

Die No. C-570.

Size of die sinkage 64x66mm.

Large die essay of stamp design only on India paper die sunk on card (1 known)

37 m/1 dim dusky g-b green	100.00
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UX10P2. Small die proof on India paper with about 2mm. margins about design. (1 known)

35 m/1 dim dusky green	75.00
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UX11P. 2 Cents.

3. Plate proof on India paper (1 known)

5 i/0 deep o-o-red (N)	50.00
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By Whitehead, Morris & Co.

1911.

UX12E-A. Master die.

Size of design 20.5x25mm.

Typograph die essay on white card-board .011" thick 22x31mm.

69 o/5 black	50.00
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Inland Revenue

By Whitehead Morris & Co., London.



RIE-A

Dog's Head.

Nov. 27, 1922

RIE-A. 2 Cents.

Size of design 18.5x22mm.

Designed by Archibald Gibb.

Retouched color photo mounted on card with beveled card mat 88x-113mm., ink dated in upper right corner and ink "Q" in lower left corner. (Unique)

71 o/5 slate-black

50.00

RIE-A2. Engraved small die proof on glazed white wove paper .005" thick, stamp size.

71 o/5 slate-black

40.00



RIE-B

1922.

RIE-B. 2 Cents.

Size of design 18.5x22mm.

5. Engraved plate essay on white wove paper .0035" thick, stamp size. (pair known)

71 i/0 deep v-r red

25.00

Mueller Catalog of Switzerland & Liechtenstein

A Review

Mueller-Katalog Schweiz/Liechtenstein. Published by Ernst Mueller, Aeschenhof 21, Basel, Switzerland, 264 pp., heavy covers; price \$1.

This specialized catalog, now in its 25th year of publication, is a mine of valuable information and meets the requirements for the intelligent collection of Swiss stamps. It contains more than 900 illustrations, 9276 prices, and a wealth of descriptions and footnotes.

Tho printed in German, this catalog is set up in such a way that very little difficulty will be experienced by the English reader. Your Foreign Editor makes frequent reference to this handy manual.—G. W. C.

New York Historical Society Acquires Rare Proofs

A unique engraver's proof of the first engraved and published portrait of *Franklin* has been acquired by the *New York Historical Society*. It is a mezzotint by *James McArdell* (London, 1761) after a painting by the British artist *Benjamin Wilson* (1731-88). Wilson was also a student of electricity and depicted Franklin pointing at a streak of lightning in the sky. The Society has also acquired an extremely rare proof before all letters of an aquatint engraving by *F. Janinet* (Paris, 1789) after the painting by *Joseph Duplessis* (1725-1802). The famous Duplessis "fur collar" paintings of Franklin, executed in Paris about 1784, are also owned by the Society. Although these are not essays or proofs of stamps they will all doubtless be of interest to the member who is interested in Franklin material.

Canada 1897 Jubilee Essays

By Clarence W. Brazer, D.Sc.
Chairman of Catalog Committee

The contract for production of postage stamps with the British American Bank Note Co. expired on April 22, 1897. Tenders for a new contract for stamps and bank notes to be produced in Ottawa were requested by the Government in September 1896. The American Bank Note Co. was low bidder under the British American Bank Note Co. and others. The contract had probably been executed before May 20, 1897, when Postmaster General Mulock announced to Parliament that the Government intended to issue a set of 13 Jubilee stamps from ½c to \$2. This issue of commemorative stamps was to celebrate Queen Victoria's sixty year reign 1837 to 1897 which was called her Diamond Jubilee. All this is available information from scattered pages of W. S. Boggs' books on Canada.

In the Auction Sale of F. R. Ferryman of New York on November 16, 1955, lot 134 contained a "complete set" of seven Canada Diamond Jubilee essays. It was bought by Burroughs Pelletier, E. P. S. 417, who sent them to me for information as to their genuineness. He was puzzled because there was no country named in the designs (as are all stamps of Great Britain) and because the denominations are in pence, "d".

They are all lithographed transfers from line engraved designs by experts, printed on semi-transparent white wove paper perforated 14½ and gummed. The cost of design and line engraving production would have been too high to be profitable if sold only as essays for stamp collectors. These were the first I have seen, so are not plentiful. I believe they are essays by some overseas firm experienced in stamp production and probably accompanied a proposal for the contract of 1896. Lithographed stamps should have had a lower bid than line engraved stamps. The essayist troubled not to be familiar with current Canada stamps or the decimal coinage. These essays recently arrived here from Paris.

More information as to the firm that produced them, and also as to 1896 essays by the British American Bank Note Co. and of any other bidders, is desired. The 14½ perforation may lead to some European firm experienced in 1896 stamp production.

An Addenda to our Canada Catalog follows.

Canada

1897 Jubilee Issue

By Unknown Firm.



51E-B6.

51E-B. ½ Pence.

Size of design 18.5x23mm.

6. Lithographed on semi-transparent white wove paper perf. 14½ gummed.

9 m/1 dim dusky o-r
orange



52E-B6.

52E-B. 1 Penny.

Size of design 18.5x23mm.

6. Lithographed on semi-transparent white wove paper perf. 14½ gummed.

9 h/0 m.deep o-r orange

53E-B. 1½ Pence.

Size of design 18.5x23mm.

6. Lithographed on semi-transparent white wove paper perf. 14½ gummed.

41 k/1 dim dark b-b green



53E-B6.



53aE-B6.

53aE-B. 2 Pence.

Size of design 18.5x23mm.

6. Lithographed on semi-transparent white wove paper perf. 14½ gummed.

69 i/3 dingy deep r-v red —

55E-B. 3 Pence.

Size of design 34x23mm.

6. On semi-transparent white wove paper perf. 14½ gummed.

1 i/0 deep red

56E-B. 4 Pence

Size of design 34x23mm.

6. Lithographed on semi-transparent white wove paper

48 m/1 dim dusky m.blue —

57aE-B. 6 Pence.

Size of design 34x23mm.

6. Lithographed on semi-transparent white wove paper

25 i/4 smoky deep y-g
yellow —

55E-B6.



56E-B6.



57aE-B6.

Further information as to the firm that submitted these essays, with dates if known, is desired by the author.

A Completely Etched Stamp

Etching is used to some extent in producing practically all line-engraved dies, but complete etching, other than in rotogravure is not usual. Hence the 20 mark stamp (Scott's design A32) issued by the German Weimar Republic in 1921 is of more than passing interest. According to Baxter, the die for this intaglio-printed stamp was completely etched. As will be noted, the stamp is somewhat novel in its stylized concept. It was designed by E. Scherff, and printed in Berlin.—G. W. C.

U. S. XX Century

Essay Designs, Models and Proofs

By Sol Glass

(Continued from JOURNAL No. 47, page 152.)

Armed Forces Reserve Issue

Three Cents—Issued May 21, 1955



1067E-A. Approved Model

Marine, Coast Guard, Army, Navy and
Air Force Personnel

No Rejected Designs.

Designer—Charles R. Chickering.

Engravers—Vignette, Charles R. Brooks.

Outline frame, Lettering and Numerals, Robert J. Jones.

Design Essayed March 9, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved March 28, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved April 22, 1955 by Charles R. Hook, Jr., Acting P. M. G.

Source of Design

An original drawing by Charles R. Chickering.

Certified Mail Stamp

Fifteen Cents—Issued June 6, 1955

One Rejected Design.

Designers—Charles R. Chickering, Postman's Head.

Victor S. McCloskey, Jr., Balance of Stamp.

Engravers—Portrait and Frame, Arthur W. Dintaman.

Lettering and Numeral, Robert J. Jones.

Design Essayed March 24, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved March 25, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved April 21, 1955 by Arthur E. Summerfield, P. M. G.

Source of Design

An original drawing by Charles R. Chickering and Victor S. McCloskey, Jr.



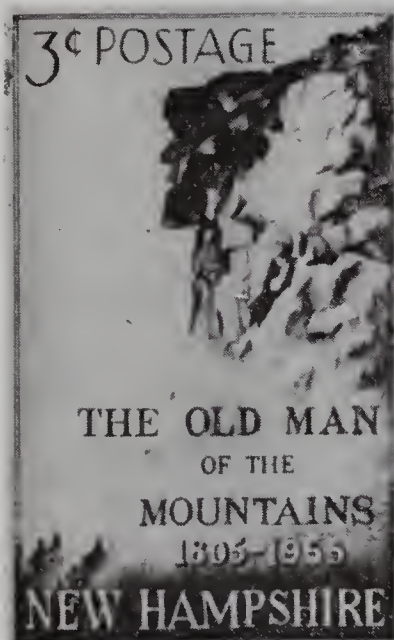
FA1E-1. Rejected Design
Letter Carrier



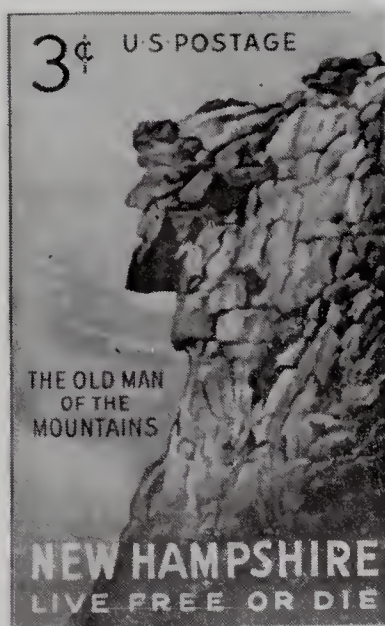
FA1E-2. Approved Model
Letter Carrier

New Hampshire Issue

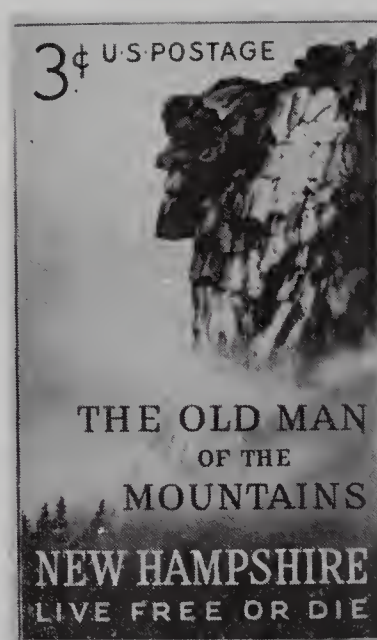
Three Cents—Issued June 21, 1955



1068E-A. Original Drawing
by Alice Cosgrove
Great Stone Face



1068E-B. Rejected Essay
Great Stone Face



1068E-C. Approved Model
Great Stone Face

One Rejected Design.

Designer—Mrs. Alice Cosgrove.

Modeler—William K. Schrage.

Engravers—Vignette, Richard M. Bower.

Outline frame, Lettering and Numerals, John S. Edmondson.

Design Essayed March 21, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved March 28, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved May 13, 1955 by Charles R. Hook, Jr., P. M. G.

Source of Design

An original drawing of a stamp design by Mrs. Alice Cosgrove, an artist in the State Planning and Development Commission, Concord, New Hampshire, a photograph of Franconia Notch and a photographic copy of the front cover of the booklet entitled: "The Geologic Story of Franconia Notch and the Flume", by Andrew H. McNair, Dartmouth College.

Soo Locks Issue

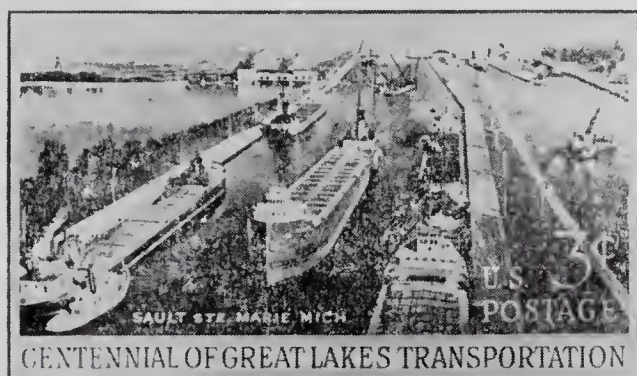
Three Cents—Issued June 28, 1955



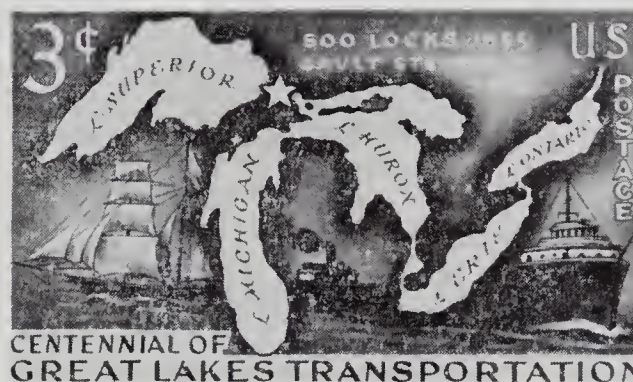
1069E-A. Rejected Essay
Indian in Canoe and Lake Steamer



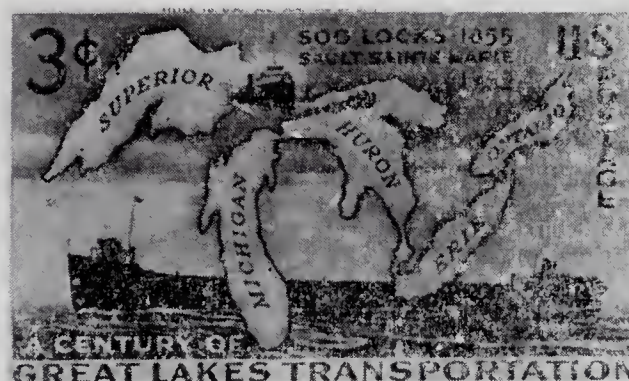
1069E-B. Rejected Essay
Soo Locks and Lake Steamer



1069E-C. Rejected Essay
Lake Steamers passing through
Soo Locks



1069E-D. Rejected Essay
Map of Great Lakes and Two Steamers



1069E-E. Approved Model
Map of Great Lakes and Two Steamers

Four Rejected Designs.

Designers—Charles R. Chickering, Ship and Picture.

William K. Schrage, Map and Lettering.

Engravers—Vignette, Charles A. Brooks.

Lettering and Numerals, Robert J. Jones.

Design essayed May 20, 1955 to Arthur E. Summerfield, P. M. G.

Model Approved May 20, 1955 by Arthur E. Summerfield, P. M. G.

Die Proof Approved May 27, 1955 by Arthur E. Summerfield, P. M. G.

Source of Design

A photograph of a lake steamer in the Soo Locks furnished by the U. S. Army Engineers, Gravelly Point, at the request of the Post Office Department.

Errata

Page 152, JOURNAL No. 47. Rotary International Issue:
 Designer—W. W. Wind. (Instead of Wood).
 Source of Design—An original drawing by W. W. Wind.

Worcester and Marcus White

Worcester, Massachusetts, whose industrial career began in 1685 with a grist-mill, has produced inventors who revolutionized manufacturing around the world, says the *National Geographic Society*. Eli Whitney built the cotton gin and pioneered mass production; Elias Howe patented the first lock stitch sewing machine; Erastus Bigelow invented a power carpet loom. The first American piano wire came from a Worcester mill. The city originated the steam calliope, the street lunch cart and, some say, the first Valentine greeting card in the United States. All this the *National Geographic* reports—but what about our *Marcus White*? Neither he nor his fabulous collection is mentioned. As *Essay-Proofers* we feel the reliable *National Geographic* slipped up in forgetting Marcus!

Basle Dove Designer

Arch. Melchior Berri, designer of the *Swiss Basle Dove*, also designed early Swiss letter boxes. The oldest existing letter box in Switzerland today is one designed by Mr. Berri in 1844. It is pictured on the 1955 Swiss *Day of the Stamp* card which was released December 4.

Van Noten Designs

Jean van Noten has done it again. This time our good member has designed the anti T. B. seal which *Belgium* issued December 5, 1955. Four small stamps feature the "Spirit of Springtime" from a sculpture by E. Canel. Three larger stamps honor men instrumental in the campaign against T. B. Einar Holboll, the Dane who first put seals on sale, is found on the 2 fr. plus 50c issue. John D. Rockefeller, American philanthropist appears on the 4 fr. plus 2 fr. stamp and Sir R. Philip, English medical professor, appears on the 8 fr. plus 4 fr. issue.

Designers of Swiss Publicity Issue

The March 1 Swiss publicity series consists of four stamps. *Bernhard Reber* of Berne designed the 5c featuring a postal motor coach and post horn; *Ursula Huber-Bavier* of Zug designed the 10c showing the north gate of Simplon Tunnel and Stockalper Palace; *Edi Hauri* of Basle designed the 20c showing children on pedestrian crossing with traffic signals. *Pierre Gauchat* of Kussnacht designed the 40c showing the old and new types of passenger air craft and the emblem of "Swissair."

Monaco Essays and Proofs

Numerous essays, proofs and enlarged photographs of the stamps of *Monaco* were on view at the *National Philatelic Museum*, Broad and Diamond Streets, Philadelphia, to January 14.

Reports of Chapter Meetings

New York Chapter No. 1

SOL. ALTMANN, *Chairman*

PHILLIP ROCHLIN, *Secretary*

No meeting was held during *August 1955*, as the Collectors Club was closed.

Meeting of *September 14, 1955*. Members present: Altmann, Blanchard, Brazer, Brooks, Caposella, Fernald, Finkelburg, Gros, Higgins, Minuse, Morris, Rochlin, Wiener, Wray—14.

Julian Blanchard began the new season with a showing of U. S. paper money in combination with die proofs (in some cases essays) of vignettes identical with or similar to those used on the notes. These were mostly vignettes on the backs of the notes. The specimens of currency included the following: \$1 Silver Certificates, Series of 1923 and 1928B; \$5 and \$50 Federal Reserve notes, Series of 1914; \$2 Federal Reserve Bank note, Series of 1918; \$10, \$50 and \$100 National Bank notes, Third Charter Period, Series of 1902; and a \$10 Legal Tender note, Series of 1901 (the Buffalo note), this being a progress proof. Also displayed were two progress proofs of Philippines Silver Certificates, one showing a portrait of Magellan, the other a portrait of Legaspi, these being similar to portraits used on Philippines stamps, which were mounted with the notes.

Julian Gros followed with an exhibition of pages from his large collection of U. S. Proofs. Included were the 1847 and 1861 issues and the 1873 Officials, these latter including a complete sheet of the \$20 Department of State.

Clarence Brazer concluded the evening by showing a collection of U. S. Proofs separated according to shades to match the shades of the issued stamps listed in Scott's *United States Stamp Catalogue*.

Meeting of *October 12, 1955*. Members present: Altmann, Brazer, Mrs. Brazer, Caposella, Colket, Fernald, Finkelberg, Gros, Minuse, Rochlin, Wray—11.

Sol Altmann was exhibitor of the evening. He began by showing First Issue Revenue Proofs (including trial colors) and tied in the different items by reading excerpts about them from the "Boston Revenue Book." He showed also Revenue Proofs of the Second Issue and then numerous miscellaneous items such as Schernikow essays for the Sanitary Fair stamps and essays and proofs of the Match and Medicine stamps. Altogether an amazing exhibit!

Meeting of *November 9, 1955*. Members present: Altmann, Barovick, Blanchard, Brazer, Mrs. Brazer, Caposella, Finkelburg, Gros, Mrs. McCoy, Minuse, Rochlin, Wray—12. Visitors: Mrs. Caposella, Miss Heather Sand, Joseph Reinis—3.

As is the usual post-exhibition custom, members showed portions of their exhibits from the recent Washington Jubilee Exhibition.

Fred Caposella displayed his beautifully-mounted collection of U. S. 19th Century Essays and Proofs. Highlights included the 1847, 1851 and 1861 issues, the 1893 Columbians, and the 1894 issue, including where possible India paper large and small die and plate proofs in trial and issued colors, small die proofs from the 1903 presentation albums, and the issued stamps. The exhibit concluded with the Trans-Mississippi issue bi-color die essays, the die proofs, and the issued stamps. All the issued stamps were in superb mint condition with full original gum.

Julian Gros rounded out the commemoratives with his extremely fine collection of the U. S. 1893 Columbian issue. This included some of the large Trial Color Essays, Trial Color Proofs (with the A. B. N. Co. imprints), India Plate Proofs in imprint blocks of 8, and the small die proofs of the 1915 printing.

Phillip Rochlin then displayed his collection of plate proofs (including trial colors) of the 1939 Phonopost issue of the Argentine Republic. Also exhibited was some of the original post office advertising material for the Phonopost Service. (Information about the postal use of recorded messages in Argentina and other countries can be found in "The Phonopost Service" by Walter B. L. Bose, in *L'Union Postale*, Oct./Nov. 1945. This periodical is published in Berne by the International Bureau of the Universal Postal Union.)

Julian Blanchard, instead of showing from his Washington exhibit, related what he termed the "sequel" to his interesting vacation experience of the summer of 1954 when he met the eminent Chinese engraver Tsin Chao at Lake Minnewaska, N. Y. (See JOURNAL No. 44, chapter minutes of Sept. 8, 1954.) Mr. Chao (who lives in Brazil) had recently sent him, as promised, some examples of his engraving for stamps and paper money of China, including a beautifully mounted and personally inscribed die proof of a portrait of Dr. Sun Yat-sen used on several issues of Chinese currency, these being displayed by the recipient. They had been delivered in person, the speaker said, by the engraver's son en route to college at the Massachusetts Institute of Technology. All these specimens were passed around and were greatly admired, eliciting considerable comment from various members.

Meeting of *December 14, 1955*. Members present: Altmann, Barovick, Blanchard, Brazer, Brooks, Faulstich, Fernald, Finkelburg, Gros, Minuse, Morris, Reinis, Rochlin, Savitsky, Wray—15. Visitor: Victor I. Petrov of the United Nations—1.

On motion of the Secretary, the Chapter voted to make the usual annual donations to the Collectors Club and to the resident caretakers of the building.

Alan Fernald donated to the Essay-Proof Society a large, framed, full-face engraved portrait of Abraham Lincoln. The engraving, inscribed PAINTED AND ENGRAVED BY WM. E. MARSHALL, was given to the donor about 1904 by Mr. Marshall. The story of this engraving is to be written by Mr. Fernald for a forthcoming issue of the JOURNAL. Mr. Fernald was given a rising vote of thanks and appreciation by the Chapter members, who enthusiastically accepted the portrait on behalf of the Society.

George Wray was the evening's first exhibitor and displayed pages from his extensive prize-winning collection of Civil War Sanitary Fairs. Included was material from the various fairs, specifically, Trial Color Essays on different papers, stamps, covers, original advertisements and photographs, etc. It was stated that proofs of the Sanitary Fair stamps are unknown.

Thomas F. Morris followed with a most interesting group of nine model essays for U. S. national bank notes of the Second Charter Period, Series of 1882. The composite models were prepared by the Excelsior Bank Note Co. of New York and Washington, of which John W. Wellstood was the head.

Society Official Business

Meeting of the Board of Directors, Sept. 24, 1955

President Gates called the meeting to order at 12:30 P. M. at the Collectors Club, New York, N. Y. The Directors present were Messrs. Blanchard, Gates, Gros, Higgins, Minuse and Morris.

On a roll call by the Secretary, a quorum was established.

The minutes of the last meeting of the Board were read and on motion duly carried, accepted.

Secretary Higgins presented applications No. 861 through No. 866. On motion duly made and carried these were accepted subject to the usual period of posting. The following resignations were accepted with regret: No. 298 R. C. Hunter, No. 709 Owen Bradley, No. 768 Theo. Bozarth, No. 769 R. P. Hedley, No. 785 Donald E. Gillmore, No. 750 I. L. Hurt.

The Secretary also presented a bill for \$5.75 for out of pocket expenses, which was ordered paid.

Treasurer Gros submitted his report in complete detail and it has been published in the JOURNAL. On motion duly made and carried this report was accepted with thanks. Mr. Gros presented a bill for postage which was ordered paid.

The following Officers and Directors were elected:

President, Henry Gates; First Vice President, Julian Blanchard; Second Vice President, Thomas F. Morris; Secretary, Albert Higgins; Treasurer, Julian Gros. Directors to serve until 1958: Julian Blanchard, Albert Higgins, V. G. Greene, Alan R. Fernald.

On motion made by Mr. Fernald and seconded by Mr. Minuse, the appointment of new Committees will be deferred until the next meeting of the Board of Directors.

With reference to the ESSAY-PROOF JOURNAL, President Gates read the following recommendations which had been submitted to a vote by mail:

1. Accept the resignation of Mr. Prescott Thorp as Managing Editor of the JOURNAL.
2. Mrs. Edith M. Faulstich has been approached to fill this vacancy on the JOURNAL. A reply indicating her interest has been received. Recommended that we engage her and that the JOURNAL Committee be empowered to make the necessary arrangements.
3. Abolish the temporary committee, known as the Editorial Board.
4. A JOURNAL Committee of the following be appointed: Julian Blanchard, Chairman; Thomas F. Morris, Julian Gros, Albert Higgins.
5. That the Board delegate to the JOURNAL Committee complete authority for the operation of the JOURNAL.

The Board of Directors unanimously approved all five recommendations.

On motion duly made and carried, permission to reprint any articles appearing in the ESSAY-PROOF JOURNAL was delegated to the JOURNAL Committee.

At 2.00 P. M. on motion duly made and seconded, the Board adjourned.

KENNETH MINUSE, *Recorder*

Secretary's Report

By ALBERT H. HIGGINS, *Secretary*
70 University Place, New York 3, N. Y.

Members Admitted

No.	
862	Baker, Harold E., 1104 - 45th St., Des Moines 12, Iowa. (U. S. Currency.)
863	Allen, Max James, 84 State St., Boston, Mass. (U. S.)
864	Amelingmeier, Werner, 54 Park Avenue East, Merrick, N. Y. (U. S.; British Colonies.)
865	Lindesmith, Robert J., 202 Osceola St., Laurium, Mich. (Obsolete Bank Notes.)
866	Kagin, Arthur M., 400 Royal Union Bldg., Des Moines, Iowa. (Dealer-Collector; U. S. Currency; Americana.)

Applications Received

867	Reinis, Joseph G., 50 Court St., Brooklyn 26, N. Y. (U. S.) By P. Rochlin.
868	Reissman, Jules, 64 Wellington Street West, Toronto 1, Ontario, Canada. (France 1849-1857). By H. Gates.
869	Sindic, Jules K., Cedar Swamp Road, Glen Head, R. F. D., N. Y. (Abraham Lincoln's Portraits on U. S. obligations, currency, stamps, etc.) By J. Blanchard.
870	Oster, Harold F., 33 Kinloch Ave., Troy, N. Y. (U. S. 1869 and 1902-03 Issues.) By C. W. Brazier.
871	Dube, Herbert, 200 Bay Street, Toronto, Ontario, Canada. (Austria; Czechoslovakia; France.) By H. Gates.
872	Werner, Louis S., 100 Bennett Ave., New York 33, N. Y. (No specialty stated.) By J. Blanchard.
873	Law, James, 63 Marmot St., Toronto 7, Ontario, Canada. (Canada 1868-97; Cayman Islands.) By R. W. Lyman.

Members Reinstated

7-C	Hollowbush, Frank A.	725	Rider, Col. John F.
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Change of Address

700	Bakwin, Edwin M., to 244 East Pearson St., Chicago, Ill.
190	Ball, Charles I., to 4085 W. 214th St., Fairview Park, Cleveland 26, Ohio.
797	Chalmers, Ethel A., to 406 Penwood Road, Silver Spring, Md.
261	Glass, Sol, to 6414 Park Heights Ave., Apt. B-3, Baltimore 15, Md.
566	Harmer, Bernard D., to 6 West 48th St., New York 36, N. Y.
813	Larsen, R. W., to 5540 N. Glenwood Ave., Chicago 40, Ill.
852	Osmun, Elizabeth C., to 325 Shearer St., North Wales, Pa.
417	Pelletier, Burroughs, to 610 St. Louis Road, Quebec, P. Q., Canada.

Resignations

600	Annand, Frederick W.	400	Thorp, P. H.
668	Newman, Mrs. Emilie		

Deceased

516	Handy, B. H.	661	Smart, James D.
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Enumeration of Membership

Number Reported in JOURNAL No. 48	413
Gains	7
Losses	5
Net membership reported in this JOURNAL No. 49	415
Non-member subscribers to the JOURNAL	7

A Word from the Editor

With this issue it is my honor and privilege to take over the editorship of the ESSAY-PROOF JOURNAL. I realize that it will be no easy task to carry on in the tradition of my eminent predecessors and hope that I may count on the members of the society to furnish high caliber material so that our JOURNAL may continue to prosper.—E. M. F.

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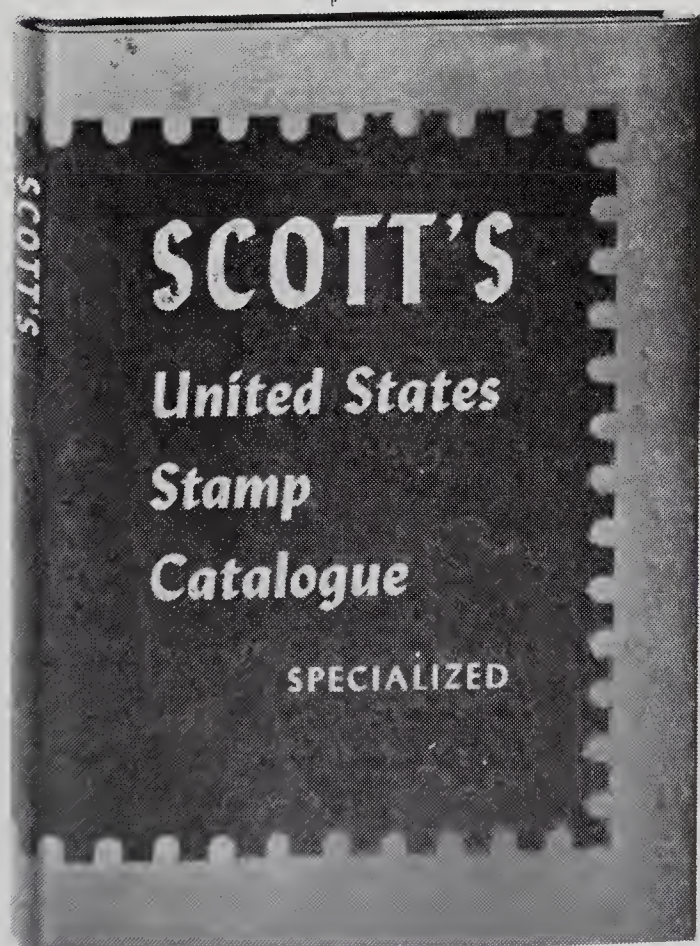
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MY NEW 1956 PRICE LIST OF U. S. ESSAYS & PROOFS

Card Proofs

This 1956 Price List is actually a condensed Catalog. It is the largest and most extensive Collection of U. S. Essays & Proofs of every class ever offered at Retail Sale. There are many new postage listings of plate proofs never before cataloged, such as the 1879 issue, the 1875 and 1880 Special Printings, 1861-66 Reissues, etc. Everyone interested in this field will need to file this Price List.

From my Reference Collection of card plate proofs, formed by mounting the sets of mint card proofs contained in the five different original envelopes of 1879, 1885, 1890, 1893 and 1894 printings, it has been possible for the first time to compare the color shades and thus to determine the number of card proofs originally distributed that match the color shades of issued stamps. As many of these card proofs were printed contemporaneously with the then current stamps it is natural that the same color ink was used for both stamps and proofs. I believe that whenever ink was prepared for a new printing of stamps that a proof sheet was first printed for approval. When approved the proof sheet was filed, and the stamp printing proceeded with the approved ink. Thus nearly all the color shades of stamps, as listed in Scott's 1956 U. S. Catalog, can be matched with plate proofs, as at least one of each sheet of India or Card proofs later became available.

It is surprising to find how few, 200 or 500 to not over 2500, identical color card proofs, were originally distributed 75 to 60 years ago. The early printings of card proofs were before hinges were used, so many proofs were pasted or glued to album pages, and others were mounted in frames for display in post offices and thus became faded or damaged by sunburn.

India Paper Proofs

India paper plate proofs were printed from new plates for proof reading of each stamp plate. It has been told that at least one complete sheet of India paper or card proofs, from the 1861 to 1893 issues, of plates with different layouts, imprints, etc. printed in record file correct color shades, were authorized to be supplied as correct data from the engraving firm's files to aid John Luff in writing his great book on U. S. Postage Stamps. I have been told that, after Luff's book was published in 1902, these were turned over to J. C. Morgenthau, and John W. Scott, a trunk full of proof sheets, to be sold. One who saw them piled on the floor said the stack was about three feet high. It is mainly from this source that most India paper plate proofs are now available. Henry Mandels' personal proof collection, sold to the Earl of Crawford, had many plate number and imprint blocks of 50 on India paper, and these have also been sold when the collection was broken. From these sources, and from the proof sheets on Card and India paper in the Ackerman Collection, a rough estimate may be guessed as to the number of singles that have become available. I have been told that most of the Ackerman sheets are still unbroken.

This 1956 Price List of Postage proofs (only) now fills 8 columns where formerly, in the 1953 Price List, only 2 columns were required. Many blocks of 4, and larger, are now listed of Normal, and Trial Color Postage proofs, and also of Revenue proofs desired by collectors of imperforates unobtainable in multiples. An entire page is now filled with Revenue proofs. There are many price changes, as there are also in Scott's 1956 U. S. Catalog listings of Proofs.

Send 10c. stamps, for my New 1956 16 Page Illustrated Price List.

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Pierre Gandon's essay (left) for France's 100fr airmail stamp shows an undraped Hebe clinging to Zeus's neck in a different position than in the re-engraved die (right) which was used.

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